

DRINK

JUNE 1937

O. K. That's the Price . . . and Now What?

NO matter how dominant the question of price may be, can you afford to use it as a single measure of quality?

In a business so technical as the manufacture and the use of halftone printing papers, it is vitally important that due consideration should be given to the question of what the price will deliver—making the comparison of price and quality to determine the value.

The things that have been done in the Champion Mills to protect value have led us to the firm conviction that with all the talk about price the final, ultimate consideration is *performance and value*, because we have seen these protective measures result in a larger volume of business that means only one thing, greater acceptance by the market.

The traditional practices of papermaking that were set up and have been maintained for past years, to protect the quality of printing papers in the handling through the pressroom, are still rigidly maintained at the Champion Mills.

The maintenance of all standard precautionary practices, as well as the development of constant improvements along with cost reduction by means of new equipment, new methods, new materials, has protected

the reliability of the printer's workmanship and has protected the advertiser against decline of standards in printing results.

Many of these precautionary practices are not new, not the latest developments of research; but the latest developments of research make it possible to continue them, in addition to the great improvements which research has brought about in other directions.

The dependability of obtaining anticipated printing results is directly reflected in the reliability of conditions at the source where the paper is made.

At no time in the history of papermaking has it been more important that price be compared with quality and that quality include the judgment of the conditions at the source.

Price and the reliability of the source make value.

In the Champion Mills there has been no compromise in any of the traditional precautionary practices set up and so effective for protecting printing results.

These conditions, added to the known progress of the Champion organization due to research, make Champion value a dependable factor in the selection of printing papers.

The CHAMPION COATED PAPER COMPANY

Hamilton, Ohio

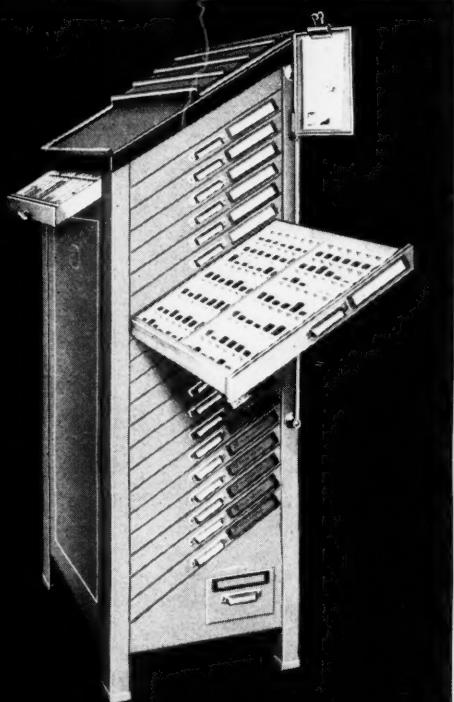
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NEW YORK, PHILADELPHIA, CLEVELAND, CHICAGO, ST. LOUIS, AND CINCINNATI





In this
LUDLOW
Matrix Cabinet—



The **LUDLOW**
Matrix Cabinet

Ludlow Matrices — for casting sluglines with the simple Ludlow machine — simple in construction and simple in operation — designed for the use of the hand compositor.

Ludlow Matrices — of type characters arranged for rapid setting by the gathering method.

Ludlow Matrices — which the compositor can space with all the niceties of fine hand composition.

Ludlow Matrices — in wide selection and fine typeface design. Examine and compare Ludlow Tempo, Karnak, Garamond, True-Cut Bodoni.

LUDLOW TYPOGRAPH COMPANY
2032 CLYBOURN AVENUE • CHICAGO, ILLINOIS

IDEAL VOCORE PROCESS ROLLERS A PROGRESSIVE STEP IN DEVELOPMENT

THE one-hundredth anniversary of the incorporation of the city of Chicago is being fittingly celebrated by A Century of Progress Exposition. On history's pages are recorded the remarkable growth and achievements of the city since its birth.

A generous share in this growth and development has been contributed by the printing industry. And a recent noteworthy contribution to this industry is the Ideal Vocore Process Rollers. These rollers represent a practical, revolutionary idea in construction and are recognized by master printers as a distinct improvement in roller equipment for small and medium-sized plants. Their adoption assures utmost economy.

Vocore rollers are composed of a specially constructed base, over which is applied a surface of gelatin composition. These rollers will not melt, shrink or expand and are not affected by climatic conditions.

A set of Vocore rollers will assure clean, even ink distribution in producing the finest quality of presswork and will give generous service before the surface shows signs of wear. They can be quickly and inexpensively recoated with a fresh, clean tacky surface. Specially equipped stations for recoating are listed below.

We invite printers who are not familiar with this modern roller equipment to have an Ideal Roller engineer demonstrate the numerous advantages of these moderately priced Ideal Vocore Rollers.

IDEAL ROLLER & MANUFACTURING COMPANY

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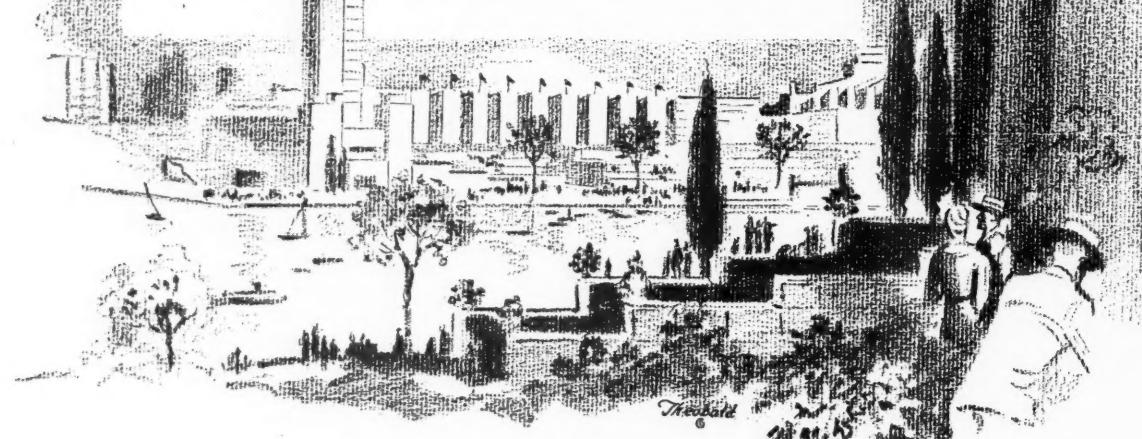
22nd St. and 39th Ave., Long Island City, New York

Chicago
New York

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Boston

Cleveland
Cincinnati

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A COMPENDIUM OF THE 8 essentials WHEREIN FOX RIVER RAG CONTENT PAPERS EXCEL

THE EIGHT ESSENTIALS

CLEAN as skill, knowledge and special machinery can make them.

STRONG—pure rag fibres are most enduring known.

UNIFORM because of standard grades and colors, laboratory controlled.

BEAUTIFUL in color, texture and finish.

PRINTABLE because the bulk and perfect surface never vary.

DEPENDABLE—for fifty years made by one of the largest rag bond mills in the world.

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ECONOMICAL in original and printing costs.

To claim superiority for a product is one thing—to prove it is another. This is especially true of fine writing papers. • Fox River has given you *Eight Essentials* which any good Rag Content Bond or Ledger Paper must possess. • Step by step it has been proved that all Fox River Papers possess in generous abundance the standards of the *Eight Essentials*. • And it has been shown that a corps of skilled scientists, in a great laboratory, function as though employed by you, constantly verifying the maintenance of these high standards. • The absolute cleanliness, the beautiful appearance and the ability to print well are factors that are apparent to the eye. The everlasting strength and the crackle of pure rag fibres may be felt and heard. Uniformity and Economy are the obvious result of large scale manufacture; Convenience, that of well organized merchant distribution. • But greater than all these is the mighty factor—the **DEPENDABILITY** and trustworthiness of the manufacturer, and as proof Fox River submits their record of an even half century of fine paper making and honest dealing and all of the resources of one of the largest Rag Content Paper Mills in the world!

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The complete set of nine folders which we believe will better enable you to judge good papers, will be mailed to executives upon request.

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100% new rag content

OLD BADGER BOND
leader of the Big 4 bonds

ENGLISH BOND
ideal for lithography

NEW ERA BOND
outstanding all purpose paper

RIGHT-OF-WAY BOND
an excellent low cost paper

CREDIT LEDGER
strong, enduring, economical

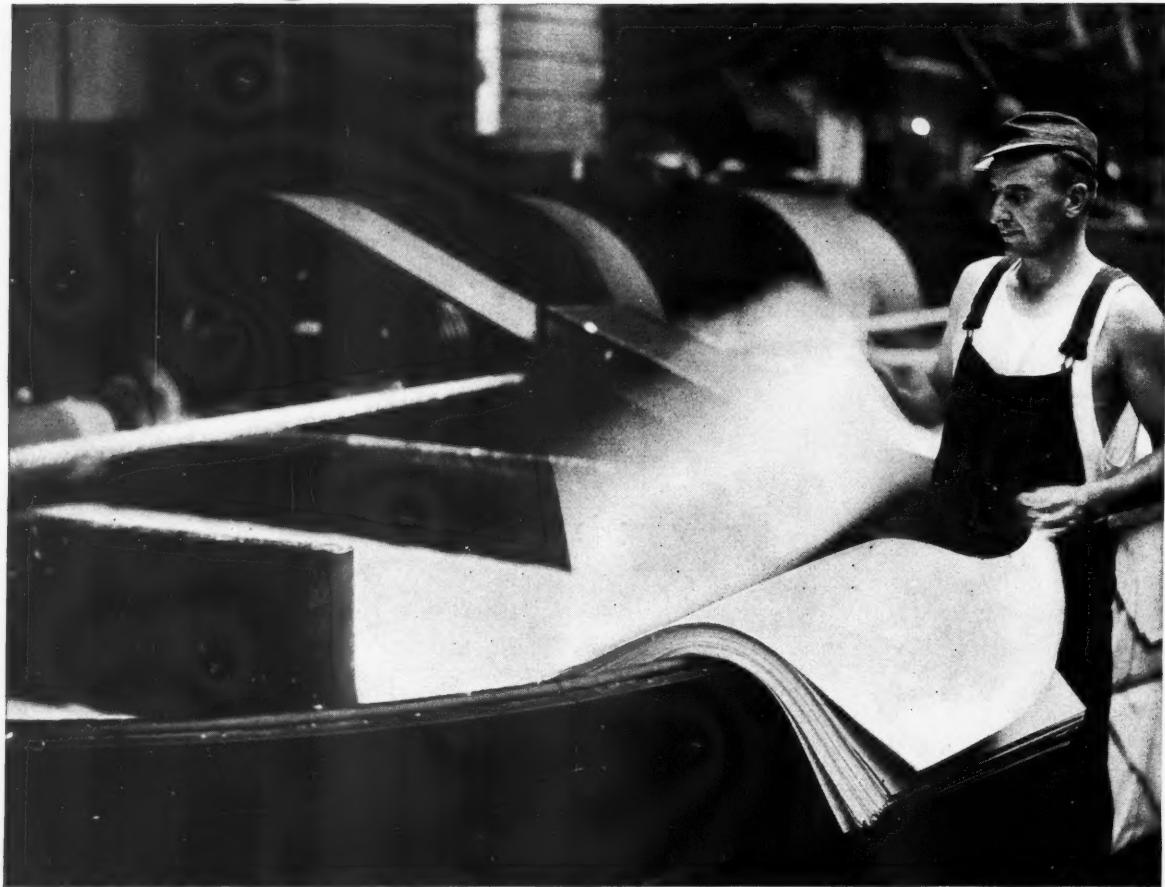
OLD BADGER LEDGER
for your permanent records

BATTLESHIP LEDGER
the great value in its class





USE GILBERT PAPERS FOR DURABILITY • FOR IMPRESSIVENESS



RESOURCE BOND • *the all-purpose bond*

RESOURCE BOND is a 50% rag bond paper manufactured for "all purpose" uses. It is made in the model mill of the Gilbert Paper Company at Menasha, Wisconsin, by experienced workmen. The mill of the Gilbert Paper Company is forty-five years old, but it is really forty-five years young, as it is kept in a most modern condition to make papers most efficiently and effectively for your use.

Resource Bond paper was the pioneer bond paper of its class. It is tub-sized and air-dried by the first manufacturer of tub-sized and air-dried bond papers in the United States, with the long-

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Other Gilbert Quality Papers are:

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GILBERT
PAPER COMPANY
MENASHA, WISCONSIN





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Full Supply of Material for Make-up and Cut-Mounting

Cases Always Full of Brand New Type

Do Best When Supplied With Monotype Products

EVERY operation performed by the hand compositor is made easier and more convenient when Monotype-cast type and strip materials are used. The quality of typography and printing is improved, production is increased and operating costs are lowered. The Monotype System embraces all the operations involved in machine typesetting, the making of type, strip material and metal furniture, and their use either singly or in combination in the production of type pages, make-up and imposition of forms, and the mounting of cuts. These advantages, combined with non-distribution of all type and materials, are not available through any other system of composing room operation.

You will be under no obligation when you write for details

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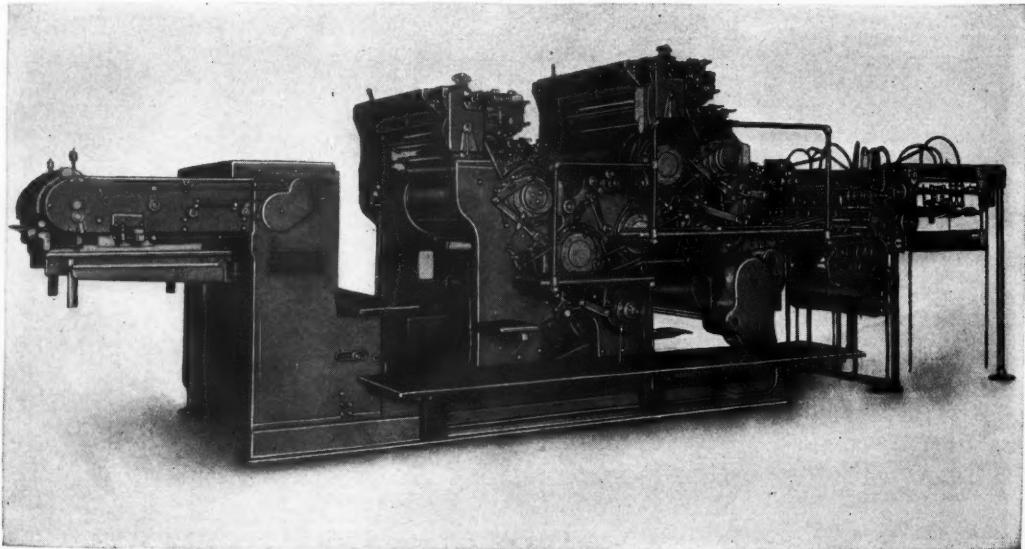
Monotype Bldg., 24th and Locust Streets, Philadelphia, Pa.



This advertisement composed in Monotype Stymie Medium, No. 290

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The World's Finest Offset Press



Logically....HOE

SOUND design and sturdy construction combine in the Hoe Super-Offset Press to assure greater production with better quality at lower costs in either single color or multi-color work. Register can be maintained at higher speeds...permanent rigidity and alignment of the entire press are assured...the flexibility and

control of ink distribution and water are unequalled. These and many other exclusive features make this Hoe Press truly "the world's finest offset press."

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IRVING TRUST COMPANY...RECEIVER IN EQUITY FOR

R. **HOE**

BOSTON SAN FRANCISCO

• *General Offices* •
138th St. and East River

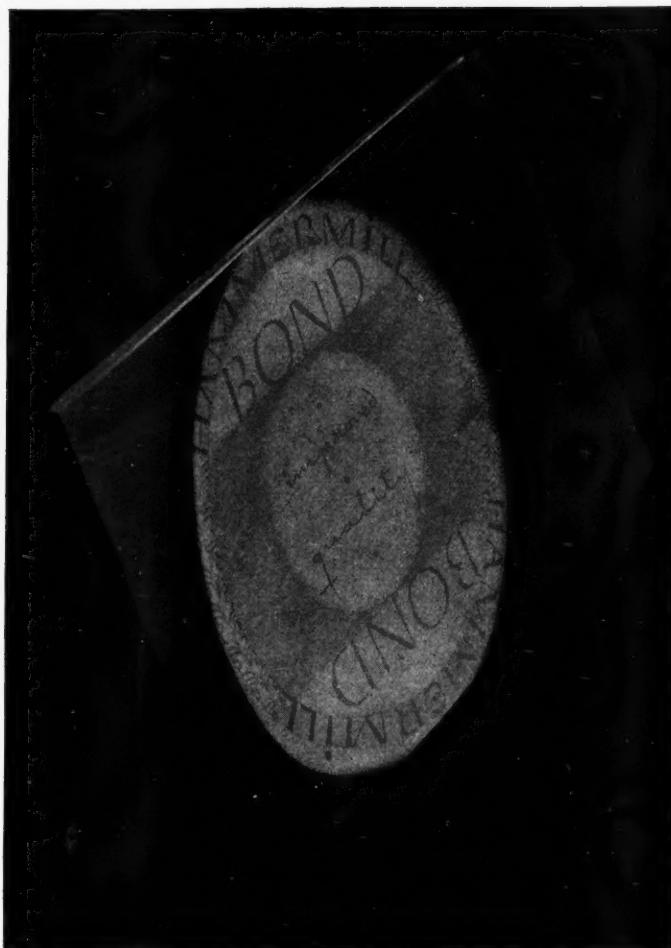
• *New York City* •

& Co., Inc.

CHICAGO

Sell by the
Watermark

HAMMERMILL
BOND



It has grown up in the spotlight

HAMMERMILL BOND is the largest line of bond paper in the world. Twenty-one years ago it was introduced on the market. It has been nationally advertised and distributed for twenty-one years. It has grown to majority "in the spotlight" of publicity and wide usage.

Any little known product may fall down in quality or service and little attention is paid to the circumstance. The manufacturer can "get away with it." Even a minor criticism (such as a difference of opinion as to a desirable color) of Hammermill Bond will wake the echoes.

No bond paper in the world has been tried and tested and

compared so often or so severely. Our own laboratory tests are the most searching that science can invent. They are mild compared with the millions of practical tests of usage under all sorts of conditions, in every imaginable way, place, and time, friendly and unfriendly, that are applied to Hammermill Bond.

Has Hammermill Bond met those tests successfully? If it had not, it would not be the largest line of bond paper in the world. It is still thriving under the spotlight.

Why take chances when you know (and your customers know) that you can be sure of Hammermill Bond.

**HAMMERMILL
BOND**

Sell by the watermark. It is our word of honor to you and to your customer.

ALWAYS HAVE A SAMPLE BOOK HANDY

Hammermill Paper Company, Erie, Pennsylvania

I. P.

Send samples of Hammermill Bond to

Name.....

Position.....

(Please attach this coupon to your business letterhead.)



The Inland Printer

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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J. L. FRAZIER, EDITOR AND MANAGER

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A GARNIER DEEPTONE REPRODUCTION BY GARNIER ENGRAVING CO.
LOS ANGELES. PRODUCED FOR PAUL S. MILLIKIN CO., BY ADVERTISING DIVISION
THE ILLINOIS PRINTING CO., DANVILLE, ILLINOIS. PRINTED ON A NO. 2 KELLY

Government Eyes on Your Business

Majority hails self-regulation plan; minority wary, fearing restricted profits when trade becomes active; even call it step toward socialism

THE Wagner-Doughton bill providing for self regulation of industries as a means of national recovery appears certain to be passed at this session of Congress. Briefly, the bill allows industries to set up trade-practice agreements through their respective associations covering hours of work, minimum-wage scales, guarantees against cut-throat competition and the outlawry of production and merchandising practices which are disapproved by the majority of an industry.

The Federal Trade Commission is to wield the big stick of interstate-commerce control in enforcing decisions as to practices which are set up by industries, fines and imprisonment being provided for violations.

While, with a few notable exceptions, the proposed new activity of the Federal Trade Commission—so different in principle from what it was in the past—is acclaimed by representative members of most trade bodies, the proposed law is not planned primarily as an aid to the management side of industry. It is, rather, a means of increasing employment, with industry, the employer and his plant, receiving whatever benefit accompanies attainment of the prime objective.

What bill provides

The bill provides that upon application by a trade association or a group representative of some part of an industry, the President may approve a code of ethics for the industry. However, no inequitable restrictions on a membership in such groups are to be permitted, monopolies must be avoided, and the elimination or oppression of small enterprises must be prevented.

Section 3 provides that if any industry fails to adopt a code of ethics which meets with the approval of the President, then the President may prescribe one that will be binding. Part of

this section provides that "violation of any provision of any such code shall be a misdemeanor and, upon conviction thereof, an offender shall be fined not more than \$500 for each offense." Thus does Uncle Sam give the proposed industrial regulation its teeth.

Section 4 provides that the President may license persons or concerns to do business in any industry where such licensing seems necessary to regulate its operations. It provides a fine of \$500, six months in prison, or both, for each day a concern operates without a license after the date set for licensing.

Section 6 provides that trade associations must meet the requirements established by the President, who is empowered to regulate the associations through the Federal Trade Commission. It provides for collective bargaining by employees on wages, forbids pressure on employees to join or to resign from unions, arranges for agreement on maximum hours of work, minimum wages, and provides for enforcement.

While permitting any industry, or a sub-section of one, to make an agreement on hours and wages fair to employees and employers, and decreeing that such agreements shall be binding upon all, the bill provides that the President may set hours of work and rates of wages if the industry cannot or will not do so. And such industries must obey his edict.

As if an omen of the future, the United States Supreme Court's decision on the widely discussed Appalachian Coals case preceded the President's regulation program by a few short weeks. The case in question resulted from an effort to disband a selling combination of seventeen large producers.

Sustaining the coal mining group, the Court held: (a) Agreements are not illegal, even though they restrain competition, if the restraint *does not create a monopoly*. (b) Intention of pro-

ducers was held honorable in that they were prompted only by a desire to relieve an industry in distress. (c) The Sherman Act did not preclude the producers from an honorable effort to make competition fairer. (d) Failure of producing companies involves failure for labor. (e) Improvement in conditions generally will permit even more active competition. (f) Any changes in the market conditions under the plan, affording a fairer price level, will not make the plan invalid if competition remains open to those in the group. (g) Producers have the right to adopt measures to obtain full information on all relevant facts by coöperative effort, even if, stabilized, more reasonable prices result. (h) Since 73 per cent of the bituminous coal producers are included in the agreement, enough are left to assure competition being open.

U.T.A. calls meeting

The printing industry, harassed more than ordinarily these past three years by ignorant, cut-throat competition, has been quick to act. The day after the Wagner-Doughton measure was sent to Congress, the National Committee for Industrial Control called by the United Typothetae of America met at the headquarters in Washington.

This group, a notable one, included: Chairman Frank J. Smith, of the John P. Smith Company, of Rochester, New York; George H. Cornelius, Cornelius Printing Company, Indianapolis; John C. Doeller, Simpson & Doeller, Baltimore; T. E. Donnelley, R. R. Donnelley & Sons Company, Chicago; B. B. Eisenberg, Corday & Gross Company, Cleveland; Albert W. Finlay, George H. Ellis Company, Boston; George K. Hebb, of Evans-Winter-Hebb, Detroit; George K. Horn, Maryland Color Printing Company, Baltimore; George D. LaTour, of Continental Printing Company, Detroit; George T. Lord, New York Monotype Composition Company, New York City; John W. Marder, Rochester, New York; Harold P. Winchester, J. B. Lyon Company, Albany, New York; John J. Deviny, secretarial member; and the executive officers of the United Typothetae of America.

Four proposals suggested by local hypothetaes, or by individuals on the committee, were discussed. Selling policies, hours of labor, wages, stabilization of price, elimination of destructive competition all were included. Each member's opinion was recorded and a subcommittee, composed of Harold P. Winchester, George H. Cornelius, and John J. Deviny, was named to incorporate such statements, and others that might seem advisable, into a formal plan to be presented to the entire committee early this month.

Indianapolis has a plan

One of the plans submitted to the meeting at the U. T. A. headquarters was the comprehensive brief prepared by the Indianapolis Hypothetae. It recites ten causes of price cutting and related business ills and recommends a program for overcoming them. Indianapolis suggests that the Government require every printing plant to join its trade association and that all plants be required to operate standard cost-finding and accounting systems supervised by the association. It provides that all trade associations be under Government supervision, that cost records be averaged every three months. Too, it stipulates that such costs be used in fulfilling contracts, that all plants violating agreements be penalized, that sworn monthly profit-and-loss statements be submitted to the association, and that permission to change costs must be obtained from the association. Recommended, too, is a condition that the Government assist associations in establishing district wage rates.

Printing, according to the plan, is to be sold on the basis of each plant's hour costs. Efficient, modern plants are, therefore, not to be forced to use the higher figures of poorly managed, obsoletely equipped shops; inefficient shops may not sell below cost; intelligent estimating is required with penalties for under-cost selling; also, local agencies of the Government are to be set up to coöperate with associations in the enforcement of regulations.

The Chicago Master Printers Federation has named a powerful, impressive committee to evolve a policy for self-regulation of the printing industry.

It includes Theodore Regensteiner, chairman, of the Regensteiner Corporation; T. E. Donnelley, R. R. Donnelley & Sons Company; John F. Cuneo, The Cuneo Press; Frederick Secord, W. F. Hall Printing Company; E. Lennox, of American Colotype Company; A. J. Weinsheimer, of Magill-Weinsheimer

Company; A. Raymond Schulz, of the Printing Products Corporation; Fred Hamm, of Blakely Printing Company; Morton S. Brookes, Senior, of Koss, Morgan & Brookes; Thomas S. Quin, the Johnson-Quin Company; William Sleepick, of Sleepick-Helman Printing Company; Charles M. Stewart, Stewart & Fryer; V. R. Lynch, Manz Corporation; S. F. Beatty, secretary.

The plan is to be submitted to all non-affiliated printers' associations and a mass meeting to adopt a formal plan of action is contemplated.

In a recent bulletin sent to members, Commissioner Gordon C. Hall, of the Associated Printers, St. Louis, quoted from the Chamber of Commerce speech in which the President forecast Government aid to associations in forcing minorities to accede to the higher will of the majorities. Contrary to the Indianapolis plan, Hall offers the *average* costs throughout the industry as a basis, with efficient printers benefiting from lower costs and others forced to discard slipshod methods and obsolete machinery or go out of business.

These expressions of trade leaders indicate the direction of thought taken by a decided majority of employing printers—indicate, too, the definite endorsement of Government plans in the action as a whole.

Some point to dangers

Here and there, however, one hears expressions of misgiving. While admitting the certainty of such form of industrial regulation, some its merit in the present emergency, these voice a doubt as to whether or not such control will remain popular five years hence. THE INLAND PRINTER mentions these exceptions, regarding them as essential elements of the news of the day, also in the belief that by recognizing them any plan evolved for regulation of the printing industry in coöperation with the Government will be the better.

At the time the Swope Plan, which had similar objectives in the main, was announced, Owen D. Young, internationally famous financier, and creator of the Young Plan for Reparations, warned that such unified action for the greater public good meant a reduction in individual freedom and initiative.

"Too many people," he said, "who speak of the matter seem to think that we can have an effective plan without paying anything for it. They are all for the advantages of the plan but they refuse to pay the price."

The question raised by the few referred to as having doubts in the matter

of the present plan is to the effect that the same Government regulation and control that can turn losses into profits can also restrict those profits. If the Government assures industry its fair minimum profit, it will undoubtedly later set what it considers a fair maximum profit, either through price-fixing or an excess-profits tax. Others, the majority, take the view that we must sink or swim now.

William Green, the president of the American Federation of Labor, according to statements to newspapers, sees the hours of work and wage features of the bill as an opportunity to unionize all workers, 95 per cent of whom are now unorganized. Even farms and villages are to be canvassed by unions.

Industrialists protest

On the other hand, Robert L. Lund, president, National Association of Manufacturers, has called a thousand of the nation's leading industrialists to Washington to protest against the features hailed by union leaders, and to protect the open-shop manufacturers.

The Employing Printers' Association of America, a group of large open-shop plants, has sent out a bulletin urging members to bombard Congress with messages against the labor features of the national recovery bill.

Comment of interest in the contemplation of the whole plan is contained in a recent bulletin of the Guaranty Trust Company, of New York. "The modern economic system is both vast and complex and its precise workings," the writer states, "are beyond the comprehension of any individual or group. The Government, in assuming the responsibility of regulating its operation, is indeed taking a bold step. Not only must there be assurance of protection against the terrific temptations to corruption inherent in the grant of such sweeping powers, but the public service must be kept free from the inefficiency and indifference that always tend to creep into Governmental bureaus. The successful administration of such a program will require integrity, intelligence, and alertness of the highest order. The laborer and the consumer must be protected against exploitation and the minority against oppression. At the same time, efficiency must be permitted to enjoy its rewards and inefficiency to suffer its penalties; otherwise, the incentive to effort will be removed, and our industrial progress will cease. Demagogic appeals and selfish group interests must be encountered and combated at every step."

New Architecture Significant of the New Typography

*The buildings of A Century of Progress
reflect new design and layout features*

★ By DOUGLAS C. McMURTRIE

ACENTURY OF PROGRESS, formally opened a few days ago in Chicago, is declared to mark a new epoch in architectural design. It constitutes the first notable acknowledgment in this country of the coming of a new, modern style in architecture.

As there is a kinship between all the applied arts, we may fittingly inquire whether this exposition also marks a new epoch in typography, and seek for its particular significance in so far as the design of printing is concerned.

In 1893 was held the first Chicago world's fair, in which was seen as fine

At right, three fluted towers of the Federal Building, which is representative of the finest design in modern monumental architecture. The design of this impressive Federal building constitutes complete breaking away from all precedent. In this structure the feeling of verticality is dominant, a tendency observable in much of the excellent modern typographic layout



and consistent an ensemble of classic architecture as had ever been viewed in America. The fine buildings in this white city had a profound effect upon people who attended the fair from all over the country, sending numbers of them home dissatisfied with the mongrel and rococo architecture which unhappily was becoming more and more in evidence in rural and urban communities. This 1893 fair is generally admitted to have exerted an important influence for the betterment of American standards of architecture.

The new world's fair is officially entitled "A Century of Progress," 1933 being the hundredth anniversary of the establishment of the city. And—of especial interest to printers—1933 also marks the centenary of the first printing press in Chicago. John Calhoun brought a press to the community on the shores of Lake Michigan in 1833, beginning publication in that year of the *Chicago Democrat*.

In view of the architectural achievement of 1893, the general plan of architecture for the Century of Progress was given most careful attention five

years ago. It was determined, in the first place, that the buildings should be representative of the newest trends in design. It was reasoned that when people leave their homes to visit an international exposition, they do not want to see architecture of the same type as they see every day at home.

Fortunately, from the viewpoint of novelty, there was an entirely changed mood and spirit of design to be observed in all the applied arts, known—for want of a better name—as "modern," and popularly referred to by the term, "modernistic."

It so happened, also, that while the new school of modern design, carried to its logical conclusion, had found comparatively wide acceptance on the continent of Europe, there was little of extreme, modern architecture in the United States. There was thus provided, ready to hand, the element of "news" value so much desired.

It required little deliberation to decide that the architecture of the new fair should be modern in every detail. Such it is. And it reflects not only the modern design of the present day, but

a HAT for young men

The indescribably graceful sweep and dip of the new Fall creations in our young men's hats set them apart from the rank and file. They were designed exclusively for us by Burtona-Mayer, metropolitan stylists to young men.

Eight Dollars
Reasonably priced, the value will win your favor. Drop in and try on the one hat that just suits you.

KABLE-EDDY SHOP
HOTEL EASTGATE • AKRON

Composition representative of the vertical accent observable in much up-to-date typography



The Administration Building, which was erected several years ago and has housed the executive offices of the Century of Progress, is an excellent and restrained example of modern architecture. The vertical feeling expressed in this facade and which is present in so much modern architecture, is paralleled typographically by the many condensed type faces

it goes a little further and foreshadows future design. It is thus both interesting and significant.

In viewing the buildings of A Century of Progress, however, we should bear in mind that we are seeing the fruits of modern architectural design as applied to a show place. The same architects who have designed the most startling buildings on the exposition grounds would plan a business building or a home in the extreme of modern style in a manner far more simple and chaste, and less showy.

It is also well to bear in mind that A Century of Progress has not been seen until it has been seen at night. The lighting effects were considered as

part of the architectural plan, and the appearance of the buildings at night was deemed of primary importance.

What are the new principles of design which have thus entered into the modern architecture of A Century of Progress? In the first place, tradition is abandoned as a guide. No features are introduced for the sole reason that they were used by the Greeks in classical antiquity or by the Italians of the renaissance period.

For forms, we revert to the simplest of all elements, straight lines, rectangles, and an occasional circle or arc thereof. Ornament, as such, is taboo.

The cardinal principle of the modern designer is that the "form follows



Modern layout, showing the new manner of using all the space, bringing the white into the composition to perform a specific function

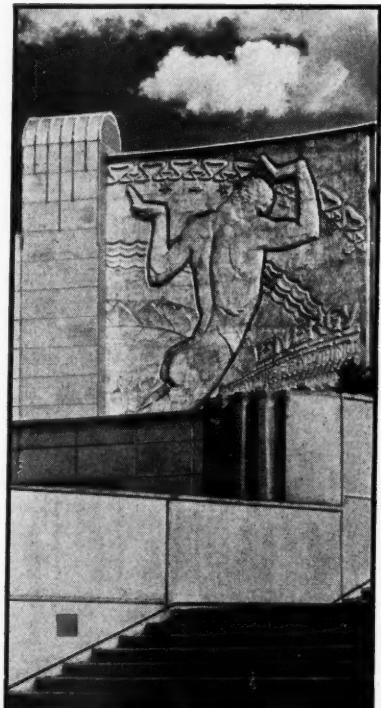


Layout typical of the block or geometric arrangement. Note the off-center axis in this layout and in the one shown at the left of it

function." In all modern design the first effort is to produce a product perfectly fitted to the requirements it must fulfill. When this is accomplished we generally find the form to be one of beauty, judged by the standards of taste of the present decade.

Again, design must be appropriate to the materials used. An architecture suited to buildings of steel and concrete should be different from the architecture of those built of wood or stone. Materials used should not be disguised, since they have a beauty of their own. All metal should look like metal; wood like wood.

Modern design is dynamic, rather than static. We are living in a fast-moving world today, and design, to be in



Sculptured plaque on the exterior of the Electrical Building, symbolizing "Energy," and emphasizing the importance of the dynamic quality in all things—including typography—planned for the present active age

keeping with the tempo of the present day, should be active rather than passive—restless rather than restful.

In brief, we have to deal with the design of the modern machine age. This is primarily the art of the engineer, modified by the taste and sense of proportion of the artist. It is the design exemplified in the airplane, the dynamo, and the ocean greyhound.

The principles of design which are noteworthy in the architecture of A Century of Progress have a significance

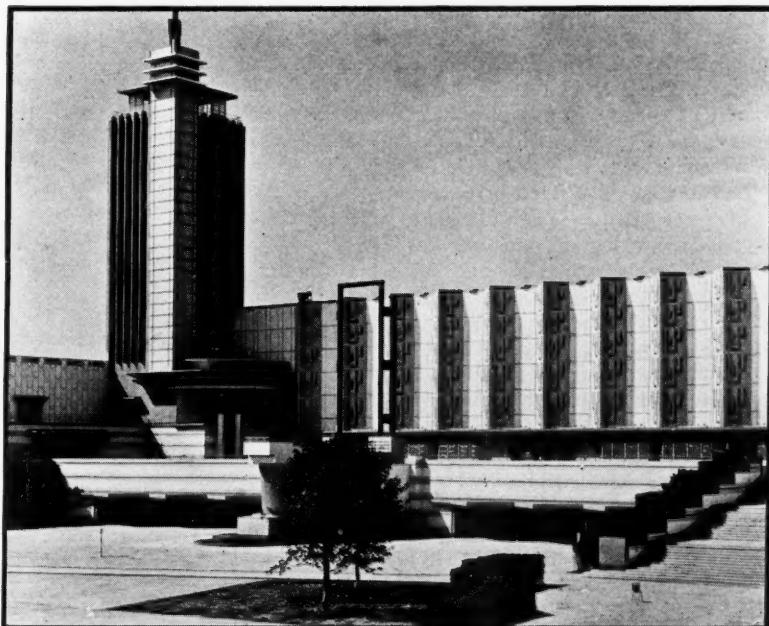
for today's typography. In this field, too, we have too long been tied to forms which were excellent for a leisurely and contemplative period, but which do not quite measure up to the demands of a period a hundred times more active. We have been groping for forms more simple, alive, dynamic, and are finding them in the same direction as that followed by the architects of A Century of Progress.

Any printer who discerns the new ways to beauty and effectiveness in the buildings of the fair will return home with renewed courage to attempt new forms and layouts, feeling confident that we have not yet reached the end, so far as typographic creativeness is concerned, and that originality and resourcefulness can find newer ways in which printing can better fulfill its primary function of conveying a message to the quick and easy comprehension of a reader.

Following out the analogy with architecture, we shall find effective typography in a simplification of forms. The most elementary forms are still the best. We shall lose patience with fussy and labored typographic layout and discard all unessential elements which clutter up, rather than enhance, the effectiveness of a composition.

As the modern architect has a new respect for the purpose of a structure, the typographer of the present and the future will have a new respect for the sense of the copy he is called upon to interpret in type. After all, we must remember that type is the servant of copy, rather than its master.

An interesting typographic arrangement is of no consequence, if it fails in the primary function of delivering the message—of selling merchandise. This point cannot be stressed too em-



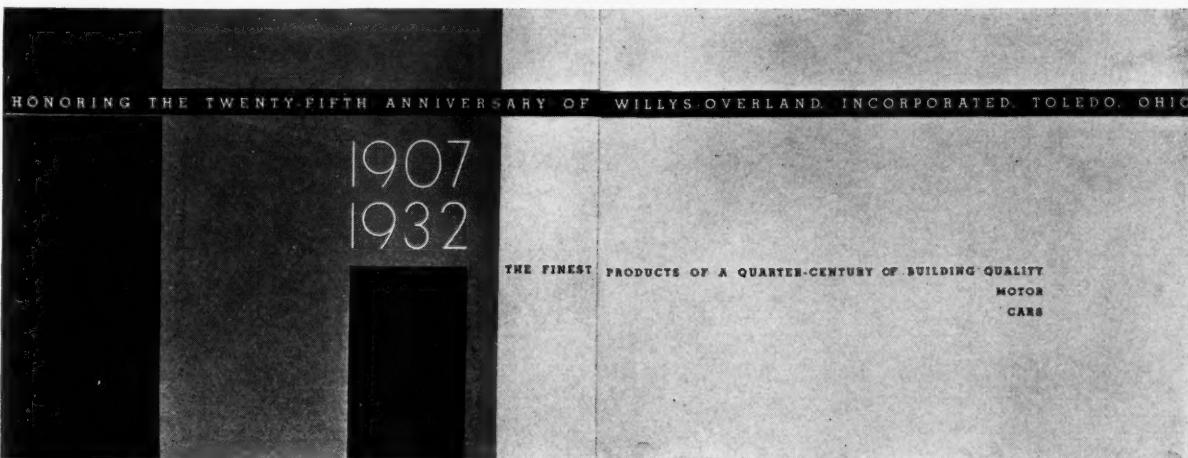
The modern architect has learned that the straight line is the simplest of geometric forms and that simple and orderly arrangement of masses gives the best "layout," as evidenced by the Hall of Science. The modern typographer also values orderly arrangement of simple forms

phatically, for it is so easy for a typographer to become so enthusiastic about his own work that he forgets the object which is responsible for his being called upon at all.

With the modern designer's precept that "form follows function" always before him, the modern typographer will interpret the sense and emphasis of copy much more intelligently and accurately than has ever been done before. The emphasis and inflection of a good salesman presenting a sales story, which is lost when that story passes through a typewriter, must be put back into it by the typographer, who must always understand the message he is commissioned to translate into type.

Thus, in planning typography for the reading of a 1933 audience, we must keep in mind the vast change in reading habits which have taken place over the last hundred years.

When the first issue of the Chicago *Democrat* appeared on the streets, it was taken home by pioneer residents hungry for printed matter, and read through from the first column on page one to the last column on page four; the news, legal notices, advertisements, and all. And a couple of days later, the next weekly issue having not yet appeared, and there being no movies or radio to consume evening time, it was taken out again and read through from start to finish once more.



Opening spread of a catalog produced by the Caslon Company, Toledo, showing the geometric influence prominent in present-day typography

A hundred years later the situation as to the supply of reading is changed spectacularly, and typography, if it is to stay a live art, must keep in step with the radically altered conditions. Today, the average citizen is deluged with reading matter.

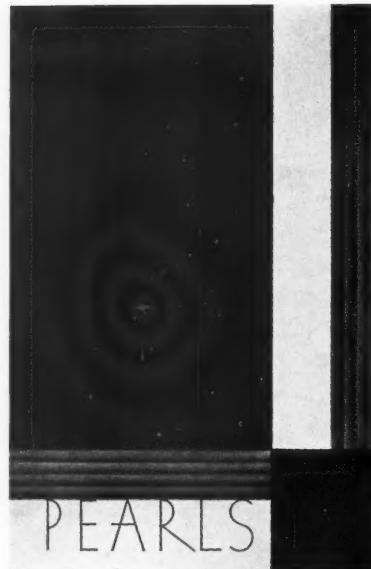
He can read but a small percentage of the printed matter presented for his attention. So, typography, to stand any chance of being read, must not only be legible, but must be so superlatively easy of comprehension that we can, if we wish, literally "read as we run."

We must keep these considerations in mind ourselves, and never miss an opportunity to point them out to buyers of printing. That the only printing which pays is printing that is read by the people to whom it is addressed is a factor of commercial importance.

The architecture we see at the Century of Progress is dynamic. It has a vitality not observed in the architecture with which we have been familiar. Typography, successfully keyed to the tempo of present-day living, must be dynamic and be characterized by an activity or sense of movement not seen in the layout of the last generation.

The balanced and restful arrangement is being displaced by layouts which are deliberately out of balance. The axis of a modern composition is never in the center, which is a point of rest. It will be found off center; sometimes at the extreme left, less frequently at the extreme right. A non-symmetrical axis is one of the simplest and most useful devices of the new typographical spirit of the day.

In the face of present-day competition for the attention of a reader, there is greater and greater premium on effective devices for catching the eye.



Cover design of great simplicity, using the areas of black and white in the modern style

A variety of different devices, such as color, rules, black spots or rectangles, and reverse plates, are used by modern typographers regularly today.

They have learned that the devices must be simple, so that, once attention has been caught, there will be no reason for the eye to linger on the eye-catching element, thus releasing it to read the adjacent copy.

Typographical ornamentation has served to attract attention, but it is

Lighting was regarded as a new dimension in architecture in designing the building of the Century of Progress, as seen below, a night view of the north facade of the Hall of Science. In like manner, the modern typographer has learned a new method of using white space, bringing it in the composition

liable to prove too attractive in itself, and thus compete with the type copy for attention. The designer of the new typography will not brook any competition with the text of his copy.

Perhaps because the main structural members are verticals, there is a strong feeling of verticality in modern architecture. This is notably exemplified at A Century of Progress in the Federal Building and the carillon tower of the noteworthy Hall of Science.

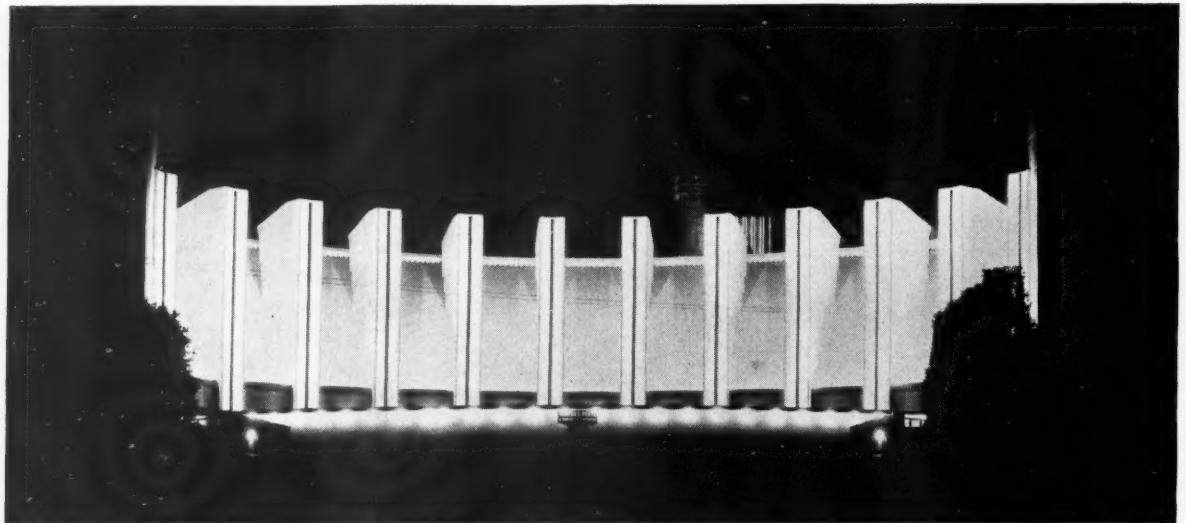
A similar feeling is observable in much good modern typography, not alone in layout, where the vertical axis is prominent, but also in the field of type-face design.

Condensed types are growing in popularity, and are often utilized most effectively. Frequently their original purpose is apparently defeated by letterspacing them, but this device is employed to cut down the mass color of a line, leaving the general effect of the line predominantly vertical.

I venture to predict that there will come on the market within the next few years a variety of type faces in the modern mood of condensed or semi-condensed character.

Just as the designers of the buildings of A Century of Progress have dealt with lighting as a new dimension in architecture, so the modern typographer is learning a new use of white space. In layout, done in the traditional manner, white space would be thrown around a composition in the same way as we put a mat around a picture in framing it. This "set off" the composition as a whole, but contributed in no way to making the individual elements of it more graphic.

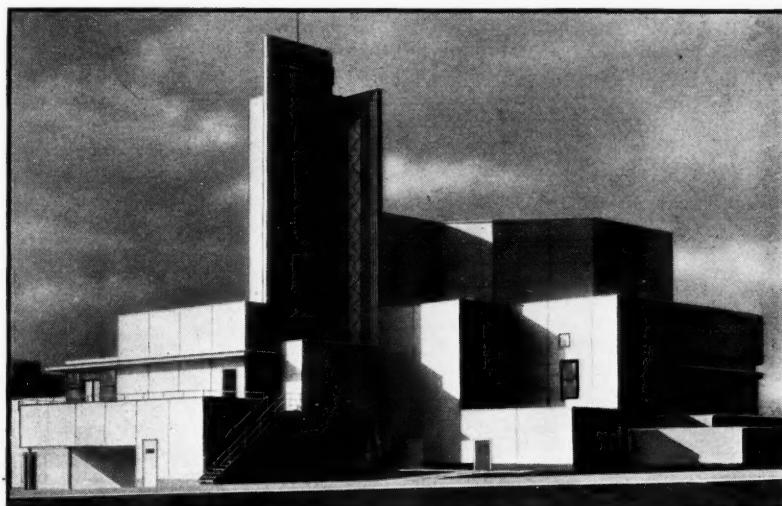
In the new typography, the whole of the available space is dealt with. As



much white space may be used, but it is brought within the composition, playing as important a role in the layout as the illustrations or blocks of type. White space, so used, lends emphasis to desired elements of copy or illustration and helps to make the copy story more intelligible to the reader.

In this way it has been discovered that an increase of type size and leading may in some instances be more important from a practical point of view than generous margins around a page.

The new typography, like the new architecture, is coming of age. It has long outgrown its swaddling clothes. When typographers first attempted to transgress canons formerly held to be



Simple forms of solid geometry dominate design of the Dairy Building. The forms of plane geometry are prominent in the new typography; a third dimension is now making appearance

inviolable and to strike out into new territory, creating new forms and trying out new devices, the "new freedom" brought forth some strange and really terrifying results.

But those who understood the true nature of typography, conceived and planned by the purposeful methods of the engineer, with his respect for simplicity and directness, did not fall into the pitfalls of involved and illegible printing. As all primary principles of good, modern typography are better understood, the product will improve in quality and effectiveness.

The new world's fair is indeed likely to mark a newer epoch in American taste. One can hardly visit it without coming away with a new respect for those seeking new forms of expression, a new impatience with outworn forms of ornamentation, and a new determination to work out a new typography, timed to the needs of a new age.

Specialized Plant in Indiana Village Has \$200,000 Annual Business

By VICTOR GREEN

OPEN FIELDS of southern Indiana can be seen through the windows of three sides of this printing establishment. A canning plant and the few scattered houses of a village are on the fourth side. The nearest city is thirty-five miles away.

Yet, this country shop, in a brick-and-steel building, 75 by 150 feet, is turning out nearly \$200,000 worth of

Indiana. It is still connected with that company, but does label work for so many packers throughout the United States that it long ago ceased being a private or subsidized plant.

"The disadvantages of being located out here in the country are few and are quite outweighed by the many advantages," says Howard N. Rice, superintendent. "Printing-house owners often express surprise that we have developed such a large shop so far from a city. I ask them—the ones who have large shops doing work similar to ours—just how many printing orders are carried, unsolicited, in the front door. When they start to check up, they usually find that they get practically no business that way and their 'advantage' of being near the buyers is a myth.

"The other advantage that they claim is better transportation facilities, both to obtain their raw materials and to send out their products. When you have the use of good highways and a trucking system, such as we can have today, there's not much difference where you are in regard to shipping facilities.

"On the other hand, our costs are naturally lower out in the country; our workers have much better living conditions, and are not always planning to shift to another town. A number of the men have been in the shop for more than ten years and still more of them have never worked elsewhere.

"When I take boys, some of whom have never been inside a printing establishment, and train them myself, I am sure that they are doing the work in my way and, whether it is right or wrong, it is the way that will get the work done with the least friction."

In 1930, the present building was planned by Rice. It is a modern, fire-proof structure, with a seventy-five-foot span. Glass walls, modern heating, and ventilating systems keep the shop light and comfortable. The office and stock space take up about a third of the interior. The equipment is set up so that the work moves from paper storage to where the labels—usually in half million orders—are shipped. Carton work is done in another building.

"In reference to the equipment, we have three principal rules," Rice explained. "The first is that no equipment

printed matter a year in its \$250,000 plant; it employs forty-two men regularly, and at present employs forty-five. Twelve presses operate day and night. Ink and bronze powder are bought by the ton. As this is written, ten carloads of printed matter were ready to ship. The plant is rated as one of the fifteen largest users of one-side coated paper in the country. Three hundred thousand sheets, each containing a number of pieces of printed matter, are constantly in process on the color presses.

What's more, the plant has been adding machinery and men and has been increasing its production all through these last three years. Two more presses will be purchased within thirty days. About 120,000,000 pieces of printing were shipped from the plant in 1932 and, so far, 1933 production is higher.

The plant was established to print the office forms and stationery of the Morgan Packing Company at Austin,

is ever added for the sake of 'pride of ownership.' I believe that is where so many printers make a great mistake. They buy a costly piece of equipment just to be able to say they have it, even though they do not need it and it will not pay for itself in the shop.

"Another rule is to keep the equipment standard. If one machine breaks down, the order can go ahead on another press or by taking a part from another and permitting the worker to stay with his own machine. The third set rule is to keep the equipment thoroughly serviced, because a lot is asked of it when much of it must work day and night. Even the paper-cutter knives are ground daily.

"I believe it is partly due to our arrangement of equipment and in part due to the fact that we insist on an orderly shop and eternal vigilance that we keep our waste-and-spoilage figure low. Last year, figuring waste at the finished product price, we had a waste percentage of 1.6."

While he was telling about his plans for the future—plans that show he is preparing now for what will be expected of the plant years from now—a stranger hustled into the office.

"I've just come all the way out here from New York to see you, Mr. Rice, and tell you about our ink," he said.

"I'm not interested in how far you came just to see me. What I want to know is what do you have in the way of ink that I'm not getting?"

The stranger who had condescended to make that trip to see the country printer, incidentally, made no sale.

"A whole lot of printers would be better off in my opinion," Rice said after he was gone, "if they 'bought' what they required, instead of 'being sold' something that someone wished to sell to them regardless."

The principles enunciated by this southern Indiana village printing plant are basic ideas that could be put to work in any shop, no matter how large it may be or where located.

Refiner "Oils" Troubled Business Waters, Knowing It Will Pay

RECENTLY *Advertising and Selling* reported a case of sound business thinking by an oil refiner. The story of what happened is as follows:

One of the big oil refiners recently called the advertising director of an oil publication on the telephone and surprised him with the statement that his company was ready with an eighteen-page contract.

He explained that, in spite of the company's need for strict economy, its officials were impressed with the load this journal was carrying for the industry, and they felt that it was up to them to help; that they, and all other firms who have faith in the industry, had not been doing their share, and they proposed to reform in this practical fashion.

One's first reaction to this is appreciation of its fine, generous spirit; but the more one thinks about it, the more impressed one becomes that it is astute business thinking.

The better journals in every business and technical field are so important to the life and progress of the industry or profession they serve that, even in a selfish sense, it is good business for the factors in that industry to invest in them through a period like the present, even at some budgetary inconveniences to themselves. For publications cannot live on news alone; they must have advertising patronage, and have it continuously.

Change "oil refiner" to press manufacturer, papermaker, inkmaker, or any other supplier in the printing industry, make *THE INLAND PRINTER* the publication—and you have a picture of how leading advertisers feel about our industry. They have confidence.

A man does not wait until his auto is stolen or until his home or factory burns down before he purchases insurance. He knows people who have had autos stolen and he has seen fires. The tragedy of others is his lesson in the school of experience.

For the same reason, printers know that better-equipped plants take orders away from backward ones, and suppliers know that unless they advertise regularly, reminding printers of what

they have to sell, and telling them what it will do for them, that suppliers who do advertise will get the business.

Both intelligent printers and the suppliers know their interests are closely related. If the printer does not sell, he cannot buy, which means the supplier does not sell. Naturally, the manufacturer does or should do all he can to help printers obtain more business.

Of course, no manufacturer could subsidize printers throughout the country. Instead, the press builders, papermakers, inkmakers, and others make their money do double duty. They buy advertising space in magazines such as *THE INLAND PRINTER*. It places their products prominently before printers and such advertising revenue pays a sizable part of the cost of issuing *THE INLAND PRINTER*.

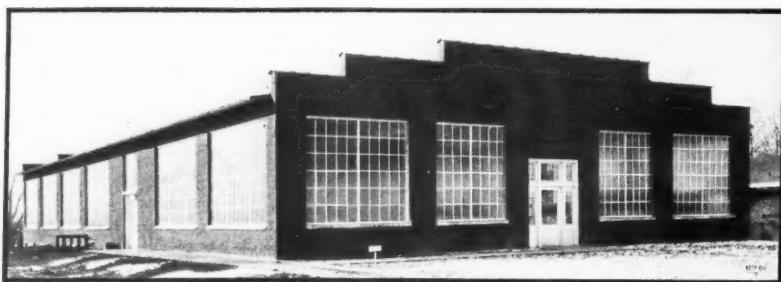
Thus, both the printer and advertiser gain. A common meeting place is provided and the money which printers spend with advertisers is, in part, returned to them in services provided by the magazine and paid for by advertising. No printer needs to be told *THE INLAND PRINTER* could not be issued on subscription income alone.

Each month it brings to its readers an array of articles on newest developments in the industry. The industrial paper is not just "reading matter." It is a service, like that rendered by credit agencies, to which printers subscribe lest losses from the bad debts far outbalance the profits.

Whatever it is the printer requires information on, *THE INLAND PRINTER* is sure to have something on it—this month, last month, next month. It cannot be found? The printer writes the editor, knowing the data will be sent.

Advertisers know that such service has given printers confidence in *THE INLAND PRINTER* as the industry's common meeting place and that, as a result, their advertising is much more certain of being read in its pages.

Two of the largest companies in the industry recently resumed their advertising in *THE INLAND PRINTER* after a short layoff. Both felt, like the oil refiner referred to in the *Advertising and Selling* item, that it was sound policy to help printers earn more in this way, since any continued- or improved good business for printers means many more orders from them.



This daylight printing plant in Southern Indiana has 11,250 square feet of floor space, laid out for smooth production flow. Two shifts a day are kept busy turning out labels for cans

Tennessee Bans Charity Print Shop

Chancellor decides against college plant which drew fire of commercial printers. Case expected to go to State Supreme Court for final decision

INFORMATION has reached the editor of THE INLAND PRINTER from two sources in regard to the decision handed down against the operation of the commercial printing plant by the Southern Junior College, in Hamilton County, Tennessee.

This case, instituted by the State of Tennessee because of complaint by ten printing firms in Chattanooga, was referred to in the feature article which appeared in THE INLAND PRINTER for February. In that article, this statement was printed: "The printers of Chattanooga will accomplish this one thing, whether they win in court or not. They will help to develop public sentiment to oppose the type of unfair competition they protest."

The decision of Chancellor W. B. Garvin, of Hamilton County, Tennessee, indicates that the printers have accomplished their purpose, because he has enjoined the educational institution "from the doing of commercial printing, and this will include the doing of printing in payment for supplies purchased." An important point!

Though the decision will probably be reviewed by the Supreme Court of Tennessee, the reasoning of Chancellor Garvin is of interest to all printers who have been or are obliged to meet competition from commercial print shops operated by tax-exempt institutions.

Charter forbids it

The basis for the decision is restriction in the welfare charter under which the educational institution operates. As quoted in the decision, it reads: "The means, assets, income, or other property of the corporation shall not be employed directly or indirectly for any other purpose whatever than to accomplish the legitimate objects of its creation, and by no implication shall it possess the power to buy or sell or engage in any kind of trading operation, nor hold any more real estate than is necessary for its legitimate business."

The printers had declared in their original statement that the educational institution, by operation of its printing plant without the payment of the usual

taxes and wages, not only was able to secure a large volume of the work that should "properly go to those operating legitimate printing establishments, but the discrepancy between the prices for which defendant offers to do printing work, and those which relators are obliged to charge, in order to make a reasonable profit from their operations is so great that the entire business is demoralized, and the relators and all other concerns lawfully engaged in the business are laboring under the suspicion and imputation of charging exorbitant prices for their work."

With reference to this angle of the affair, the chancellor's comment was: "The volume of commercial printing purchased in Chattanooga and Chattanooga territory is not shown or estimated but, compared with what it must in the nature of things amount to, the

commercial printing done by the defendant so far is doubtless an exceeding small proportion and may do the relators little injury. But, if the defendant has the power to carry on the said business with the same advantage it has heretofore enjoyed, it is easily conceivable that in time it could drive competitors from the field. The relators have the right to invoke the Court's restraining powers at this stage."

In its defense, the Southern Junior College admitted that it was operating a printing plant at a profit, in addition to its other business enterprises, but it contended that it was within its charter rights because the profits earned from the businesses were used to further the educational purposes of the institution and were not for individual profit.

Good done no excuse

"Speaking from the record and also going a little outside of the record," commented the chancellor in his analysis of the case, "I think it would be difficult to give too much praise to the general work that the defendant is doing. But having said that much, I must add that the Court is not for this reason relieved from the duty of considering whether defendant's activities transcend its charter powers, and if so, restraining them within legal limits."

In referring to the character of the printing plant, and the kind of work done, the court's statement mentioned that the plant is housed in a separate building, that its equipment consisted of a large cylinder press, a small cylinder press, five smaller presses, stitchers and also other "equipment going with a printing business." The building and equipment represents a capital investment of "somewhat above \$21,000," a good-sized plant for a school.

Concerning the personnel employed in the plant, the statement recites: "The shop is supervised by a manager and two foremen, who are employed and paid regular salaries by the defendant. The defendant offers to students desiring to pursue it a four-year course in the science and practical art of printing. Most of the work in its printing shop is done by these students, who are allowed credit upon their tuition and board for their services in the shop at rates ranging from 15 to 25 cents an hour. This compensation is about one-third of the wages paid to printers in commercial printing shops."

Heavy Taxes Drive Printing Plants Out of New York

IN THE FIGHT on high taxes, the Chicago Tribune for May 20 gave a list of printing plants which have moved out of New York City because of the weight of State, Municipal, and "nuisance" taxes which forced prices up beyond what customers would pay.

The story lists these printing plants as being among those moving out because of burdensome taxes:

The Conde Nast Press, several publications, to Greenwich, Connecticut.

The Rumford Press, magazines, near Concord, New Hampshire.

The Federal Printing Company has moved to Philadelphia.

American Colorotype Company, to Allwood, New Jersey.

The Cuneo Printing Company, now situated in Philadelphia.

Langer Printing Company, located at Dunellen, New Jersey.

Consolidated Card Company transferred its plant to Cincinnati.

Hundreds of plants in other industries have also moved out of the State, the report continues, and efforts to obtain tenants for silent factories, and employment for skilled workmen are meeting with failure.

The statement also mentioned that, "the defendant pays no ad valorem tax upon any of its property and no occupation tax for carrying on the business of printing." Commercial plants do.

The advantages enjoyed by the educational institution by reason of its operating under a "welfare charter" were referred to as follows: "The excellence of the work it is capable of, the cheapness of its labor, and its exemption from taxation give the defendant great advantage in competing in the open market for commercial printing."

One of the means of getting orders for printing is used by similar plants in other communities. It is described thus: "A large part of its commercial printing comes to defendant by reciprocity. The defendant school spends, in Chattanooga, about \$100,000 annually for supplies of all kinds, and it requires, or at least requests, those whom it patronizes to reciprocate by giving to its printing shop their printing business. But it also solicits and accepts commercial business from other sources. The shop is called 'College Press.'"

The reasoning of the chancellor may be applied to many another case of a welfare organization that is engaging in commercial pursuits.

Has no real connection

He states: "The carrying on of the business of commercial printing has no sort of connection or relationship to the conduct of a school. The only relation which defendant insists it has in this case is the fact that the profits of the business are used in the operation of the school. But on this ground any incorporated school, church, or charity would be authorized to engage in any kind of secular business or enterprise whatever that might offer the prospects of profits, provided only that the profits were used in the maintenance of the church, school, or charity."

The chancellor held that the restrictions in the welfare charter against the institution's engaging in "any kind of trading operation," were broad enough to include the business of commercial printing, and then declared that "an injunction will issue ousting and restraining the defendant from the doing of commercial printing." He went one step further by including in the order the injunction against "the doing of printing in payment for supplies."

A number of communications which came to THE INLAND PRINTER from printers and printers' groups advised that, as a result of the article in the February issue, several non-legal ac-

tions were started against commercial printing plants operated by welfare organizations. In one case, the managers of the tax-exempt plant had voluntarily ceased soliciting any commercial work. Whether the institution declined orders brought to it by former customers was

not stated by the printers' group reporting this particular case.

Printers who desire more information about the Tennessee case may obtain it from V. C. Garriott, secretary, Southern Master Printers Federation, 1514 South Street, Nashville.

Halftone on Rough Paper Shown in Inland Printer Makes Sale

THE FRONTPAGE of this issue of THE INLAND PRINTER is the most recent example of a halftone printed on rough stock to come to the attention of THE INLAND PRINTER.

This was produced by The Illinois Printing Company, of Danville, for the Paul S. Millikin Company of that city. E. H. Bussing, vice-president of the Illinois Printing Company, says that the frontispiece in the March issue of THE INLAND PRINTER inspired this piece, and helped to sell it.

"We feel so grateful to THE INLAND PRINTER for the idea and the specimens of such printing which have appeared, helping us in selling the order. The Garnier people helped us a lot on the production of the piece, run from one of their deep-tone plates.

"Our customer was pleased with the result and our staff is highly enthused. The boys are making every effort to develop more of this business, because it is interesting—and out of the competitive class. The papermaker says it is equal to the best examples of halftones printed on rough stock which that firm has seen," writes Bussing.

How it was printed

The insert was run on a Number 2 Kelly press, light green over black ink, using the same plate for both.

The actual press procedure was to place a piece of thin rubber, exact size of the halftone, on kraft paper, glued evenly without stretching. This was registered directly under the drawsheet. It was not necessary to make a complete overlay, since cutting away a few highlights produced the effect desired.

Enough impression to sink the dot into the paper was used, rather than a kiss impression. The rubber eased impression on the back, so the paper was not flattened. The deep-tone plate needs much deeper etching than the ordinary halftone, and each dot is reinforced to withstand heavy impression. Tacky ink, almost of bond-ink substance, was used.

The Illinois Printing Company was founded in 1874 by Miss Mary Jones, who ran the business until 1927. She died two months ago at eighty-four, still a printer at heart.

The company was reorganized and modernized in 1929. J. E. McDermott, in the business for twenty-two years, became president; E. H. Bussing, with fourteen years of advertising experience, was made vice-president; J. Ross Smith was made secretary-treasurer.

Plant is modernly equipped

The plant is housed in a three-story-and-basement, concrete-and-steel building having 25,000 square feet of floor space. Its equipment includes linotype, monotype, stereotyping machinery, and presses ranging up to 38 by 54 inches, including Miehle, Miller, Kluge, and Kelly automatics.

The company does all kinds of commercial printing, advertising and color work, bookbinding, legal blanks, election supplies, state, county, city, and village forms, books, and supplies. It publishes a calculating book called the "Coal Dealer's Friend." House-organs, time tables, and other contract work form the rest of its volume.

R. O. Archer and R. K. Smith make up the advertising staff. Albert Sumann is superintendent, and Joseph Weber is press foreman; both of these men were trained in larger Chicago plants.

Bussing says, "We have five salesmen covering the state. We back them up with advertising (believing in taking our own medicine) and have been operating on full time for a year. We have been especially busy for these last two months of 'The New Deal.'"

Almost daily, THE INLAND PRINTER hears from printers who have made sales as a result of some similar suggestion found in its pages. THE INLAND PRINTER would appreciate hearing how others are making similar use of its pages, together with specimens of the pieces produced as a result.

Modernize Your Management, Too!

Here is the second of a six-article series by this industrial engineer, written to assure printers of positive scheduling of orders and lower costs ★ **By J. O. P. HUMMEL**

BEHIND ALL THE TIME- and motion study is the desire of managers to know definitely what constitutes a reasonable amount of work a day. Rough estimates used under earlier piecework systems have proved to be generally inadequate.

Usually based upon the opinion of a busy foreman, who at best only knows approximately just how much time he would need to do a particular task, such piece rates must be revised frequently when found to be excessively liberal. One or two revisions of this sort are enough to satisfy employees that there is little use in putting forth good effort. If estimates are too low, employees will be equally, and justifiably, disposed to brand them as unfair.

What does time- and motion study offer that can seldom be secured through the use of time estimates, even though the estimates are determined by experienced practical printers?

It offers a scientific and analytical method of determining *how much time should be spent in doing the work*. In the hands of a person who is familiar with the time-study method, as well as with printing operations, time standards can be established which are fair to the company and fair to the men working to meet and exceed them.

A time study, as commonly defined, consists of three steps: (1) A searching, scientific analysis of possible methods and equipment which may be used in doing a piece of work; (2) thorough development of the best method; (3) exact determination of all the time required, that is, the standard time.

The first duty of the time-study man is to determine and establish those conditions and methods which will enable the worker to do the required quality of work in the most economical time.

Contrary to the misapprehension of some people, time study does not mean driving and "speeding up" the worker. It means so regulating all methods and conditions that, rather than an expenditure of more energy, the worker is enabled to more effectively expend his energy, thus producing the maximum amount of work. It may seldom be pos-

sible to spend a great deal of money in immediate improvements. The best arrangement of existing equipment for ease in doing the work will result in appreciable savings.

It is not unlikely for a group of compositors, working with poorly arranged equipment, to walk in one week unnecessary miles between frames, cases, and lead-cutters. Trouble of this kind may be eliminated by proper layout of equipment and the division of duties among operators and workmen.

The printing-plant manager can assure himself, without a great deal of expense, that compositors have enough sticks, galleyes, and type so that inconvenience and lost time will not result. With little expense, he can have conveniently available at all times a supply of materials used in the plant.

In general, a continual questioning attitude as to how equipment may be used to best advantage, and how methods may be improved, irrespective of the habitual or customary way of using equipment and doing work, will produce substantial savings.

The purpose of motion study is to determine that method which requires the least number of motions. Its aim is the elimination of every useless and unnecessary motion, and a determination of the best possible way of accomplishing each task. Varying degrees of thoroughness may be used in motion study, ranging from a general study of methods, as suggested above, to use of micro-motion technique.

This involves the taking of a motion picture of the work, with a high-speed clock in the picture background, and a thorough analysis of the picture. Operations are broken down into the smallest divisions, and carefully studied to eliminate all useless work. In motion study, the degree of refinement always depends upon what will pay, and that in turn depends upon the amount of repetition of operations in the work.

Division of responsibility among the operators results in each man being used on that work for which he is best adapted. In any printing plant there are certain operations requiring a high degree of skill. Other operations require little skill. Certainly, it is desirable to have highly paid, highly skilled men only on the work which does require a high degree of technical skill.

Typical time study. Readings are recorded under "R" for each elemental operation. Under "T" is shown time, obtained by subtracting successive readings. For example, subtracting 28 from 45 leaves 17, time for second operation, and so forth. A decimal-hour watch was used

For example, specialized low-priced men or boys may be detailed to keep type cases supplied with type, to keep standard lengths of lead at each frame, kill forms, and to distribute type. They also may be assigned to the pulling of proofs. This sort of specialization will make it possible for the compositors to concentrate on the work which, because of their training, they can do best.

Only when conditions and methods are the most desirable that can be obtained should the next step in taking the time study be made. With best conditions and methods, standardization of the ways of doing the work has been accomplished. The determination of a time standard is then a relatively simple problem to perform.

It is not usually desirable to select the man who is most highly skilled as the worker to be time-studied, because other employees, who perhaps do not fully understand the procedure of the time-study, are likely to believe that standards based on the study of such an operator will be unduly difficult.

Poorly skilled men cannot be studied to advantage because, with lack of skill, they are likely to use poor systems and produce poor work. Consequently, it is advisable to select a man who is skilled and yet not noticeably outstanding.

The man selected to be time-studied should be approached in such a way as to prevent antagonism. It is of considerable assistance to have the confidence and co-operation of the operator. To assure such an attitude, the workman should be approached in a friendly and frank manner. He should be treated as a normal intelligent human being and not as a production machine.

If time study is new to him, the purpose of securing fair equitable standards of accomplishment, rather than taking advantage of employees, should be clearly explained. The time-study man should do his utmost to put the operator entirely at his ease during the study. Lastly, to command the respect of the operator, as well as to be certain of the results of the time study, he must thoroughly understand the work.

Equipment required for time study, unless the refinement of micro-motion is used, is relatively inexpensive and simple. Most important is a stop-watch. This is not the split-second model of watch used in timing races, but a decimal-minute- or decimal-hour watch.

For convenience, the watch is usually clipped to a board which is large enough to hold the time-study form. The board may be so shaped that it can readily be rested upon the left arm. A

time-study form, arranged for convenience in making watch readings and computations, and a sharp pencil are other equipment needed.

With methods standardized, and motions used in doing the work reduced to a minimum, the first step in actually



Decimal-minute stop-watch. One revolution of the long hand is one minute

taking the study should be made. This consists of listing the elemental operations which, in total, make up the work being done. Elemental operations for lockup are shown in Figure 2. When necessary, they should be divided as finely as can be accurately read. Times secured from such studies can be most easily used in compiling time-study formulas for use as standards.

The stop-watch is started from zero at the beginning of any cycle of work. It is allowed to run continuously from the start to the end of the observation. Readings are made and recorded at the end of each elemental operation. From ten to fifteen complete cycles of all elemental operations ought to be studied. As much information as possible about the work and the operator should be recorded on the time-study form as a per-

manent record. A proof sheet or copy from the press should always be secured to be filed with the study. Ratings of the operators are made during and immediately following the study.

In computing standard times from the time study, the initial step is to subtract consecutive readings. Since these readings are made at the end of each elemental operation, the difference between successive readings is the time which was used in performing the operation. Times for each elemental operation are then added, excessively "wild" times being discarded. This total is divided by the number of occurrences to secure the average time for each elemental operation recorded.

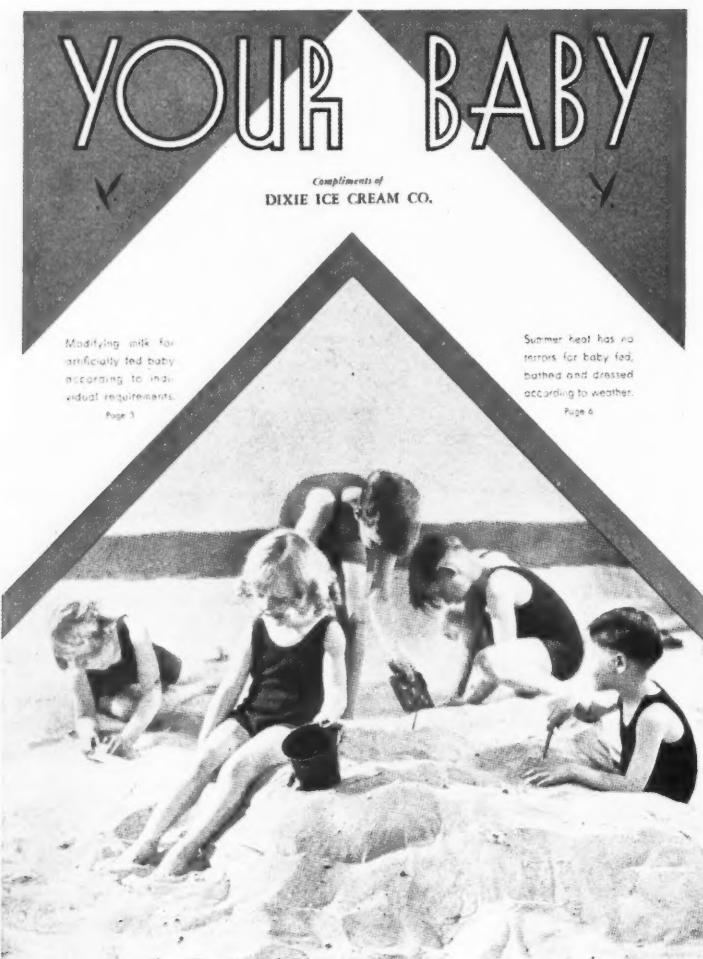
The average time is not a standard, however. It must be suitably corrected in order to bring it to the level of an average operator who displays ordinary good skill and puts forth a reasonable effort. There is a number of methods which may be used to adjust the time to this level. The most logical and accurate means thus far developed of securing a standard time is the leveling factor method, illustrated here.

The operator is carefully rated on skill and effort he displays during the course of the study. This is done according to definite preconceived standards. Conditions under which the work is carried on are also rated during the study. Consistency is rated after the subtractions have been made. Corresponding to the ratings is a set of factors.

Those illustrated in Figure 3 were developed on the basis of a study of a wide range of work by the time-study department of the Westinghouse Electric and Manufacturing Company. The factors which correspond to the ratings made are added algebraically to one. The resulting composite factors range between 0.50 and 1.38.

A	B	C	D	E	F
1 1 2	1 1 2	1 1 2		1 1 2	1 1 2
SKILL					
Superskill	Excellent	Good	Average	Fair	Poor
+0.15 +0.13	+0.11 +0.08	+0.06 +0.03	0.00	-0.05 -0.10	-0.16 -0.22
EFFORT					
Killing	Excellent	Good	Average	Fair	Poor
+0.13 +0.12	+0.10 +0.08	+0.05 +0.02	0.00	-0.04 -0.08	-0.12 -0.17
CONDITIONS					
Ideal	Excellent	Good	Average	Fair	Poor
+0.06	+0.04	+0.02	0.00	-0.03	-0.07
CONSISTENCY					
Perfect	Excellent	Good	Average	Fair	Poor
+0.04	+0.03	+0.01	0.00	-0.02	-0.04

Numerical rating table for use in determining the leveling factor in establishing standards for individual operations, the basis used in figuring costs for estimates, and wage incentives



Typical two-color cover of syndicated house organ furnished to but one concern in a town

specialists, doctors, and to teachers, are published monthly. These papers are edited for distribution by dairy products companies and are designed to build and establish good will for the dairies using them. Of course, only one firm in each city can subscribe to the service, and contracts are written on a twelve-month basis.

The house-organs are most carefully edited by a young woman home-economist and dietician, with a background of editorial experience. One magazine is known as *Your Baby* and the other one as *Your Health*. The first one is aimed at interesting mothers of young children, and a typical number carries from one to several excellent photographs of action variety on each page. Interspersed among the pictures will be found really interesting articles on care of children, written by the editor or obtained from some child specialist, and stories a mother can read to her child.

The front cover carries the words "Compliments of the Blank Dairy Prod-

ucts Company" below a picture, which as a rule shows children in interesting, seasonal poses. The imprint and advertising message of the firm subscribing to the service is on the back cover.

Your Health goes to older persons and parents with children from five to sixteen years of age. A recent issue carries articles such as: "Be Fair to Your Child—Let Him Enter School Ready for Study"; "Avoid Summer Colds"; "Cheating Ourselves and the Milkman"; and a well-illustrated article telling how to disguise milk in various ways to interest the child.

The magazine also carries an item about the child's teeth and urges visits to the dentist, together with a full page on the inside front cover telling of the work of the doctor. These articles naturally cause doctors and dentists to display the magazines in the waiting room.

Both house-organs carry recipes, and these are carefully kitchen-tested by the editor before being published. In some instances the particular dish, after it is

tried out, will be photographed and used to illustrate the recipe.

The Thompson Company offers these house-organs to the dairy industry in as small a quantity as fifty a month, but contracts calling for five thousand a month have been written. The magazines are delivered, enclosed in white envelopes, ready for distribution. They may be either mailed out by the purchaser or handed out by the milkman.

Having gained monthly contact with the dairy company by supplying the house-organ, the representative of The Thompson Company uses it as a lever to sell other printed matter. And this eventually will be the most important source of revenue. The company is in a position to supply the promotional matter needed by the dairy company in its advertising efforts. Merchandising and advertising counsel is given, and complete campaigns are often planned and directed by representatives.

A series of mailing folders and envelope stuffers, printed in two colors and being well illustrated, are carried as stock items. There are eight on milk; six about buttermilk; two on whipping cream; two on butter; four on cottage cheese; and four on churn-fresh buttermilk, the latter being built around an exclusive recipe of the company.

The material sold to ice cream companies is, of course, designed for use by dealers. Among the offerings in this field are the following: a hostess book; small strawberry cone cutouts; large strawberry cone cutouts; small cone window pasters; large cone window pasters; window strips; four different window displays; cards showing apple- and cherry pie a la mode; back-bar pasters; menu cards of various kinds, and a variety of other printed pieces. These pieces are reproduced in process colors, and all have space for imprints. The firm in addition has the agency for metal signs, trays, and similar material in general used by dairy products- and ice cream companies.

Supplementing the efforts of the six salesmen, broadsides and folders are mailed to all ice cream manufacturers and dairy products companies.

All inquiries developed by mailings of The Thompson Company's own advertising to sell the services are intensively followed up by mail or by the salesmen's calls. The sales-promotion department supplements the work of the salesman by following up his call and keeps the prospect alive on every item on which he evinces an interest. In addition, this department closes considerable business by mail.

Lower Bills Without Cutting Prices

**Study printed matter your prospects are using
and show what purchases are wasted. You will
be granted a fair price in return for such service**

JONES, your company uses a lot of printed matter. Perhaps some is needless. Maybe you need other forms of printing which you do not buy now. We'd like to make a complete survey of your printing utility and make an honest report, looking to a greater economy and efficiency in your printing outlays. It will cost you nothing."

This approach by the salesmen of a large Eastern shop has increased business. It takes a cue from the insurance agent who offers to survey the policies of a new prospect, and the electrical-refrigerator salesman who "gets in" by making a survey of the bacteria content of the old ice box. It is logical, productive of results and is being taken up as a selling force by printers elsewhere.

Such surveys should be made in all honesty. Often it is found that the prospective customer is using far too many forms, but not the right kind, that a rearrangement of his printed matter will not only be more economical but more efficient. He is told this.

The purpose is twofold. First, it gets the printing salesman "inside" and acquainted with the new prospect, and it often gets immediate sales.

During a period of years, every business firm gets into a sort of mess in regard to printing needs. Useless forms abound when others, badly needed, are missing. The buying is haphazard and is therefore wasteful.

The printing salesman can bring order out of this chaos if allowed a free hand, and if he fails to land some business now as a result of the work, he undoubtedly will later. The survey is not difficult to make by any one familiar with printing practice. Needed is a careful study of: (a) What the prospect is using now, forms and otherwise; (b) what orders have totaled and rate of consumption; (c) which forms are obsolete or should be; (d) what revised forms and types of printing are actually needed; (e) how forms and stationery can be improved.

Perhaps it will take a day or less to gather the desired information. But in that time the printer learns a whole lot about the printed-matter potential of

the prospect, makes friendly contacts with many people who can swing the business his way and, in the end, knows just what he can propose that will be valuable to the prospect and profitable in the way of printing to his house.

In making such a survey recently for a manufacturing company, this writer found that the catalog was out of date. The report recommended a new catalog, with specific suggestions as to type and size, and the idea was accepted by the customer. This order totaled \$6,900.

In another case, the survey revealed that gross inefficiencies in production

were cutting into profits because the workshop did not use or have forms which provided proper information. A complete set of worksheets was ordered, which cost \$2,100, and the manufacturer was thankful for the help. Later, all the printing used by this firm was sent to us because of the survey.

For this purpose, printers are getting up special forms, giving the printing salesman the proper questions to ask and showing information to seek in making a printing survey for a commercial concern of any kind.

One Boston printer sent out 14,500 form letters to commercial concerns, suggesting a "control of your printing bills," offering to make such a survey without charge, enclosing a return card.

Stovel Company Limited
100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000, 1010, 1020, 1030, 1040, 1050, 1060, 1070, 1080, 1090, 1100, 1110, 1120, 1130, 1140, 1150, 1160, 1170, 1180, 1190, 1200, 1210, 1220, 1230, 1240, 1250, 1260, 1270, 1280, 1290, 1300, 1310, 1320, 1330, 1340, 1350, 1360, 1370, 1380, 1390, 1400, 1410, 1420, 1430, 1440, 1450, 1460, 1470, 1480, 1490, 1500, 1510, 1520, 1530, 1540, 1550, 1560, 1570, 1580, 1590, 1600, 1610, 1620, 1630, 1640, 1650, 1660, 1670, 1680, 1690, 1700, 1710, 1720, 1730, 1740, 1750, 1760, 1770, 1780, 1790, 1800, 1810, 1820, 1830, 1840, 1850, 1860, 1870, 1880, 1890, 1900, 1910, 1920, 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000, 2010, 2020, 2030, 2040, 2050, 2060, 2070, 2080, 2090, 2100, 2110, 2120, 2130, 2140, 2150, 2160, 2170, 2180, 2190, 2200, 2210, 2220, 2230, 2240, 2250, 2260, 2270, 2280, 2290, 2300, 2310, 2320, 2330, 2340, 2350, 2360, 2370, 2380, 2390, 2400, 2410, 2420, 2430, 2440, 2450, 2460, 2470, 2480, 2490, 2500, 2510, 2520, 2530, 2540, 2550, 2560, 2570, 2580, 2590, 2600, 2610, 2620, 2630, 2640, 2650, 2660, 2670, 2680, 2690, 2700, 2710, 2720, 2730, 2740, 2750, 2760, 2770, 2780, 2790, 2800, 2810, 2820, 2830, 2840, 2850, 2860, 2870, 2880, 2890, 2900, 2910, 2920, 2930, 2940, 2950, 2960, 2970, 2980, 2990, 3000, 3010, 3020, 3030, 3040, 3050, 3060, 3070, 3080, 3090, 3100, 3110, 3120, 3130, 3140, 3150, 3160, 3170, 3180, 3190, 3200, 3210, 3220, 3230, 3240, 3250, 3260, 3270, 3280, 3290, 3300, 3310, 3320, 3330, 3340, 3350, 3360, 3370, 3380, 3390, 3400, 3410, 3420, 3430, 3440, 3450, 3460, 3470, 3480, 3490, 3500, 3510, 3520, 3530, 3540, 3550, 3560, 3570, 3580, 3590, 3600, 3610, 3620, 3630, 3640, 3650, 3660, 3670, 3680, 3690, 3700, 3710, 3720, 3730, 3740, 3750, 3760, 3770, 3780, 3790, 3800, 3810, 3820, 3830, 3840, 3850, 3860, 3870, 3880, 3890, 3900, 3910, 3920, 3930, 3940, 3950, 3960, 3970, 3980, 3990, 4000, 4010, 4020, 4030, 4040, 4050, 4060, 4070, 4080, 4090, 4100, 4110, 4120, 4130, 4140, 4150, 4160, 4170, 4180, 4190, 4200, 4210, 4220, 4230, 4240, 4250, 4260, 4270, 4280, 4290, 4300, 4310, 4320, 4330, 4340, 4350, 4360, 4370, 4380, 4390, 4400, 4410, 4420, 4430, 4440, 4450, 4460, 4470, 4480, 4490, 4500, 4510, 4520, 4530, 4540, 4550, 4560, 4570, 4580, 4590, 4600, 4610, 4620, 4630, 4640, 4650, 4660, 4670, 4680, 4690, 4700, 4710, 4720, 4730, 4740, 4750, 4760, 4770, 4780, 4790, 4800, 4810, 4820, 4830, 4840, 4850, 4860, 4870, 4880, 4890, 4900, 4910, 4920, 4930, 4940, 4950, 4960, 4970, 4980, 4990, 5000, 5010, 5020, 5030, 5040, 5050, 5060, 5070, 5080, 5090, 5100, 5110, 5120, 5130, 5140, 5150, 5160, 5170, 5180, 5190, 5200, 5210, 5220, 5230, 5240, 5250, 5260, 5270, 5280, 5290, 5300, 5310, 5320, 5330, 5340, 5350, 5360, 5370, 5380, 5390, 5400, 5410, 5420, 5430, 5440, 5450, 5460, 5470, 5480, 5490, 5500, 5510, 5520, 5530, 5540, 5550, 5560, 5570, 5580, 5590, 5600, 5610, 5620, 5630, 5640, 5650, 5660, 5670, 5680, 5690, 5700, 5710, 5720, 5730, 5740, 5750, 5760, 5770, 5780, 5790, 5800, 5810, 5820, 5830, 5840, 5850, 5860, 5870, 5880, 5890, 5900, 5910, 5920, 5930, 5940, 5950, 5960, 5970, 5980, 5990, 6000, 6010, 6020, 6030, 6040, 6050, 6060, 6070, 6080, 6090, 6100, 6110, 6120, 6130, 6140, 6150, 6160, 6170, 6180, 6190, 6200, 6210, 6220, 6230, 6240, 6250, 6260, 6270, 6280, 6290, 6300, 6310, 6320, 6330, 6340, 6350, 6360, 6370, 6380, 6390, 6400, 6410, 6420, 6430, 6440, 6450, 6460, 6470, 6480, 6490, 6500, 6510, 6520, 6530, 6540, 6550, 6560, 6570, 6580, 6590, 6600, 6610, 6620, 6630, 6640, 6650, 6660, 6670, 6680, 6690, 6700, 6710, 6720, 6730, 6740, 6750, 6760, 6770, 6780, 6790, 6800, 6810, 6820, 6830, 6840, 6850, 6860, 6870, 6880, 6890, 6900, 6910, 6920, 6930, 6940, 6950, 6960, 6970, 6980, 6990, 7000, 7010, 7020, 7030, 7040, 7050, 7060, 7070, 7080, 7090, 7010, 7020, 7030, 7040, 7050, 7060, 7070, 7080, 7090, 7100, 7110, 7120, 7130, 7140, 7150, 7160, 7170, 7180, 7190, 7200, 7210, 7220, 7230, 7240, 7250, 7260, 7270, 7280, 7290, 7300, 7310, 7320, 7330, 7340, 7350, 7360, 7370, 7380, 7390, 7400, 7410, 7420, 7430, 7440, 7450, 7460, 7470, 7480, 7490, 7500, 7510, 7520, 7530, 7540, 7550, 7560, 7570, 7580, 7590, 7600, 7610, 7620, 7630, 7640, 7650, 7660, 7670, 7680, 7690, 7700, 7710, 7720, 7730, 7740, 7750, 7760, 7770, 7780, 7790, 7710, 7720, 7730, 7740, 7750, 7760, 7770, 7780, 7790, 7800, 7810, 7820, 7830, 7840, 7850, 7860, 7870, 7880, 7890, 7810, 7820, 7830, 7840, 7850, 7860, 7870, 7880, 7890, 7900, 7910, 7920, 7930, 7940, 7950, 7960, 7970, 7980, 7990, 8000, 8010, 8020, 8030, 8040, 8050, 8060, 8070, 8080, 8090, 8010, 8020, 8030, 8040, 8050, 8060, 8070, 8080, 8090, 8100, 8110, 8120, 8130, 8140, 8150, 8160, 8170, 8180, 8190, 8110, 8120, 8130, 8140, 8150, 8160, 8170, 8180, 8190, 8200, 8210, 8220, 8230, 8240, 8250, 8260, 8270, 8280, 8290, 8210, 8220, 8230, 8240, 8250, 8260, 8270, 8280, 8290, 8300, 8310, 8320, 8330, 8340, 8350, 8360, 8370, 8380, 8390, 8310, 8320, 8330, 8340, 8350, 8360, 8370, 8380, 8390, 8400, 8410, 8420, 8430, 8440, 8450, 8460, 8470, 8480, 8490, 8410, 8420, 8430, 8440, 8450, 8460, 8470, 8480, 8490, 8500, 8510, 8520, 8530, 8540, 8550, 8560, 8570, 8580, 8590, 8510, 8520, 8530, 8540, 8550, 8560, 8570, 8580, 8590, 8600, 8610, 8620, 8630, 8640, 8650, 8660, 8670, 8680, 8690, 8610, 8620, 8630, 8640, 8650, 8660, 8670, 8680, 8690, 8700, 8710, 8720, 8730, 8740, 8750, 8760, 8770, 8780, 8790, 8710, 8720, 8730, 8740, 8750, 8760, 8770, 8780, 8790, 8800, 8810, 8820, 8830, 8840, 8850, 8860, 8870, 8880, 8890, 8810, 8820, 8830, 8840, 8850, 8860, 8870, 8880, 8890, 8900, 8910, 8920, 8930, 8940, 8950, 8960, 8970, 8980, 8990, 9000, 9010, 9020, 9030, 9040, 9050, 9060, 9070, 9080, 9090, 9100, 9110, 9120, 9130, 9140, 9150, 9160, 9170, 9180, 9190, 9200, 9210, 9220, 9230, 9240, 9250, 9260, 9270, 9280, 9290, 9300, 9310, 9320, 9330, 9340, 9350, 9360, 9370, 9380, 9390, 9400, 9410, 9420, 9430, 9440, 9450, 9460, 9470, 9480, 9490, 9500, 9510, 9520, 9530, 9540, 9550, 9560, 9570, 9580, 9590, 9600, 9610, 9620, 9630, 9640, 9650, 9660, 9670, 9680, 9690, 9700, 9710, 9720, 9730, 9740, 9750, 9760, 9770, 9780, 9790, 9800, 9810, 9820, 9830, 9840, 9850, 9860, 9870, 9880, 9890, 9900, 9910, 9920, 9930, 9940, 9950, 9960, 9970, 9980, 9990, 10000, 10010, 10020, 10030, 10040, 10050, 10060, 10070, 10080, 10090, 10100, 10110, 10120, 10130, 10140, 10150, 10160, 10170, 10180, 10190, 10200, 10210, 10220, 10230, 10240, 10250, 10260, 10270, 10280, 10290, 10300, 10310, 10320, 10330, 10340, 10350, 10360, 10370, 10380, 10390, 10400, 10410, 10420, 10430, 10440, 10450, 10460, 10470, 10480, 10490, 10500, 10510, 10520, 10530, 10540, 10550, 10560, 10570, 10580, 10590, 10600, 10610, 10620, 10630, 10640, 10650, 10660, 10670, 10680, 10690, 10700, 10710, 10720, 10730, 10740, 10750, 10760, 10770, 10780, 10790, 10800, 10810, 10820, 10830, 10840, 10850, 10860, 10870, 10880, 10890, 10900, 10910, 10920, 10930, 10940, 10950, 10960, 10970, 10980, 10990, 11000, 11010, 11020, 11030, 11040, 11050, 11060, 11070, 11080, 11090, 11100, 11110, 11120, 11130, 11140, 11150, 11160, 11170, 11180, 11190, 11200, 11210, 11220, 11230, 11240, 11250, 11260, 11270, 11280, 11290, 11300, 11310, 11320, 11330, 11340, 11350, 11360, 11370, 11380, 11390, 11400, 11410, 11420, 11430, 11440, 11450, 11460, 11470, 11480, 11490, 11500, 11510, 11520, 11530, 11540, 11550, 11560, 11570, 11580, 11590, 11600, 11610, 11620, 11630, 11640, 11650, 11660, 11670, 11680, 11690, 11700, 11710, 11720, 11730, 11740, 11750, 11760, 11770, 11780, 11790, 11800, 11810, 11820, 11830, 11840, 11850, 11860, 11870, 11880, 11890, 11900, 11910, 11920, 11930, 11940, 11950, 11960, 11970, 11980, 11990, 12000, 12010, 12020, 12030, 12040, 12050, 12060, 12070, 12080, 12090, 12100, 12110, 12120, 12130, 12140, 12150, 12160, 12170, 12180, 12190, 12110, 12120, 12130, 12140, 12150, 12160, 12170, 12180, 12190, 12200, 12210, 12220, 12230, 12240, 12250, 12260, 12270, 12280, 12290, 12210, 12220, 12230, 12240, 12250, 12260, 12270, 12280, 12290, 12300, 12310, 12320, 12330, 12340, 12350, 12360, 12370, 12380, 12390, 12310, 12320, 12330, 12340, 12350, 12360, 12370, 12380, 12390, 12400, 12410, 12420, 12430, 12440, 12450, 12460, 12470, 12480, 12490, 12410, 12420, 12430, 12440, 12450, 12460, 12470, 12480, 12490, 12500, 12510, 12520, 12530, 12540, 12550, 12560, 12570, 12580, 12590, 12510, 12520, 12530, 12540, 12550, 12560, 12570, 12580, 12590, 12600, 12610, 12620, 12630, 12640, 12650, 12660, 12670, 12680, 12690, 12610, 12620, 12630, 12640, 12650, 12660, 12670, 12680, 12690, 12700, 12710, 12720, 12730, 12740, 12750, 12760, 12770, 12780, 12790, 12710, 12720, 12730, 12740, 12750, 12760, 12770, 12780, 12790, 12800, 12810, 12820, 12830, 12840, 12850, 12860, 12870, 12880, 12890, 12810, 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Get the Eye With Folds and Cutting

Readers asked for more of this when an article on this subject was published in July, 1932. It offers an answer to the "something new" please

ADVERTISING LITERATURE still must present a happy appearance if it is to stay out of the ranks of the unemployed during this year.

While the service department is effecting savings in ink, paper, and elaborate art work, "attention values" must not be forgotten, for first impressions are quite as important today as they were in the boom days of 1929.

Here, then, let us present a collection of trick folds and ingenious arrangements for the physical form of a booklet or folder which will help it step over the wastebasket and arrive at its destination with some degree of welcome.

Description of each of the pieces refers, in each case, to the piece reproduced in the page of originals shown on page 28. However, any of them could easily be adapted to the use of numerous other lines of business without any loss of punch or pulling power.

After you have read this article and studied the illustrations, it will pay you to take some stock of the dimensions given and make up a set of full-size dummies for your own use.

In doing so, study the cutting and folding problems you would meet with on a production basis, and analyze your costs. In this way, you will be prepared to sell these distinctive and different folders, whenever the opportunity presents itself, without the handicap of not knowing definitely what costs will be.

Producing this type of work gives your plant the prestige of turning out quality work, gets away from competitive price selling, and makes your customers recommend you to others.

In selecting the physical form, think first of the subject matter. Is the piece to be a self-mailer or enclosed in an envelope? Consider the market it is to reach and the story it is to tell. Then make up a dummy and a rough layout, and you have a tangible background to which you can add the real merchandising story, and display it effectively.

If the advertising piece is to go in an envelope, select a paper stock of sixty-, seventy-, or eighty-pound basis. If the piece is to be a self-mailer, and if there are to be few folds, the heavier book

weights—100- or 120-pound basis, or many fifty- and sixty-five-pound cover weights—are suitable.

Text papers, folding enamels, and some of the parchment and greeting-card stocks work up effectively in trick folds and arrangements.

The colors you use can be expressive of subject matter, too. Delicate pinks, lavenders and greens for luxury products and feminine merchandise, and the darker colors for more rugged subject matter. Consider the colors which are in vogue in the new merchandise. At this time you will find the popular colors are blue, gray, and green.

Your service department is certain to have some sort of an announcement to prepare—perhaps for a clothing sale, a furniture style show, or a social function. An extremely attractive announcement (Number 1) is made up in deep

★ *By ZOE REEVES*

purple, magenta, and lavender stock in a stepped arrangement and was issued by a women's style shop.

The trimmed size of the piece is 5 by 7 1/4 inches, and the pieces are cut and stepped as shown in the sketches for Folder 1 on page 29.

Cut the deep purple (stripe at the left) to 6 3/4 by 7 1/4 inches and fold vertically to 5 by 7 1/4 inches.

Cut the magenta, or second color, to 8 3/8 by 7 1/4 inches, fold vertically to 5 by 7 1/4 inches, and slip inside the deep-purple fold. Then cut the center spread, the lavender shade of stock, to 10 by 7 1/4 inches, fold to 5 by 7 1/4, and insert inside the magenta or second color.

Now that you have established the tri-color arrangement for your front cover, add the final touch by turning back the upper half of the front cover until it meets the left (binding edge) of the booklet. Tie with cord as shown.

This specimen is readily adaptable to any type of announcement you may have occasion to prepare. Number 1A (second illustration, top of page 28) shows how the fold might be adapted to a fashion folder. Color combinations of dark green, orange, and pale green, or turquoise blue, silver, and pale blue, work up effectively.

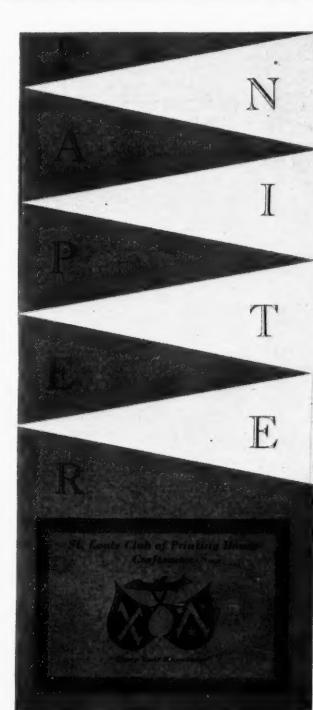
There is always a booklet to prepare for seasonal display of merchandise. Look at Number 2, page 28, for an unusual cover treatment for such a booklet. Use a piece of two-tone stock or box-covering paper, plain on one side and decorated on the other.

Place the plain side of the cover out and the decorated side next to the text. Turn back a part of the decorated side, like a cuff, over the plain outside and you have a striking combination.

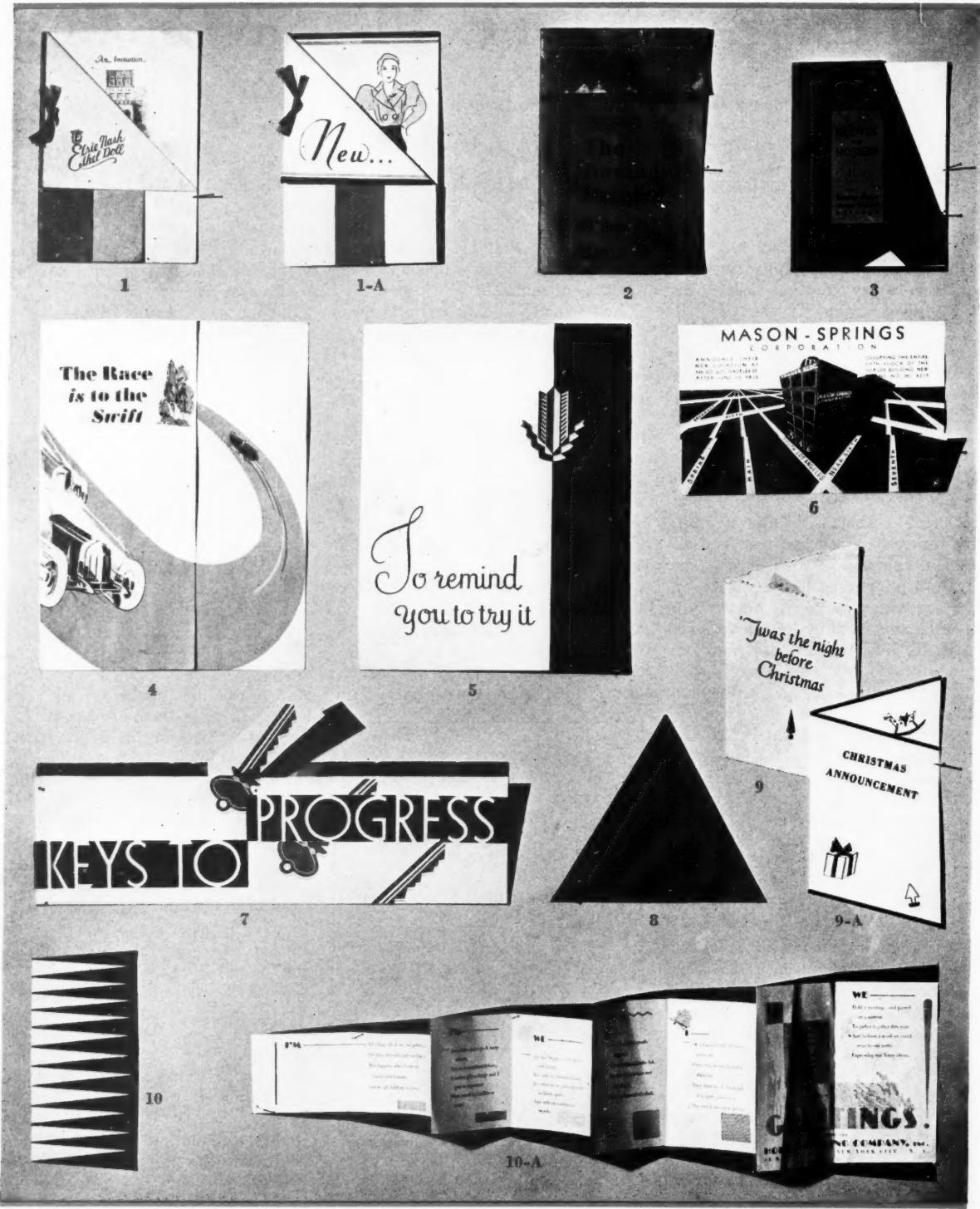
In Number 2, the trimmed size of the booklet is 5 1/4 by 7 3/4. The cover is cut 10 1/2 by 9 3/4 and folded down to 5 1/4 by 7 3/4. See Folder 2 on page 29.

In this particular instance the colors were orange for the plain side, and the decorated side of the cover was a combination of orange, gold, and green. A variety of printed designs or fancy box-coverings may be had for such use.

Number 3. This booklet (page 28), from a women's style shop, has a diagonal and extreme cut which marks it instantly as modern, and suitable for a sophisticated audience.



Goldenrod on one side, buff on back, this stock added novelty to zigzag accordion fold, as is shown on page 30



Printed proof that trick folds click. Showing (1) and (1A) tri-color announcements; (2) unusual booklet cover with turn-back cuff; (3) modern cover treatment for sophisticates; (4) distinctive fold for broadside; (5) folder to hold loose-leaf inserts; (6) and (7) two striking pop-ups; (8) triangular invitation; (9) adaptation of French fold for announcements; (10) and (10-A) zigzag accordion folder, closed and spread

The flat size of the cover, before the angles are trimmed off, is 10 by 6½ inches. This is folded down to 5 by 6½ inches. On large quantities, of course, the cutting will be done before folding.

In small lots, hand-folded, it perhaps would be best to cut after folding.

The corners are trimmed as shown in the first sketch, Folder 3, on page 29, exposing considerable white space. To

relieve this, the designer ran a broad diagonal stripe of a contrasting color across the first page of text, from the upper left-hand corner down to lower right-hand corner, as in third sketch.

When the cover of the booklet is closed, the diagonal strip protrudes at the lower right-hand corner, adding another angle to the already "angular" appearance of the booklet.

A booklet such as this would be appropriate for an arts' club program, an announcement of artistic wares, or for any elaborate presentation of a luxury product by a moderne specialty shop.

A simple and distinctive fold for the broadside is shown in the piece captioned "The Race is to the Swift," Number 4 on page 28. On the front cover, the swirl of the race track is a graceful art treatment which intrigues the reader into looking beneath the first fold. A similar design could be worked out for a seasonal piece with swirling leaves for fall or with snow sweeping down over the pages for winter merchandising. Folder 4, at right, will give you the dimensions and the folds.

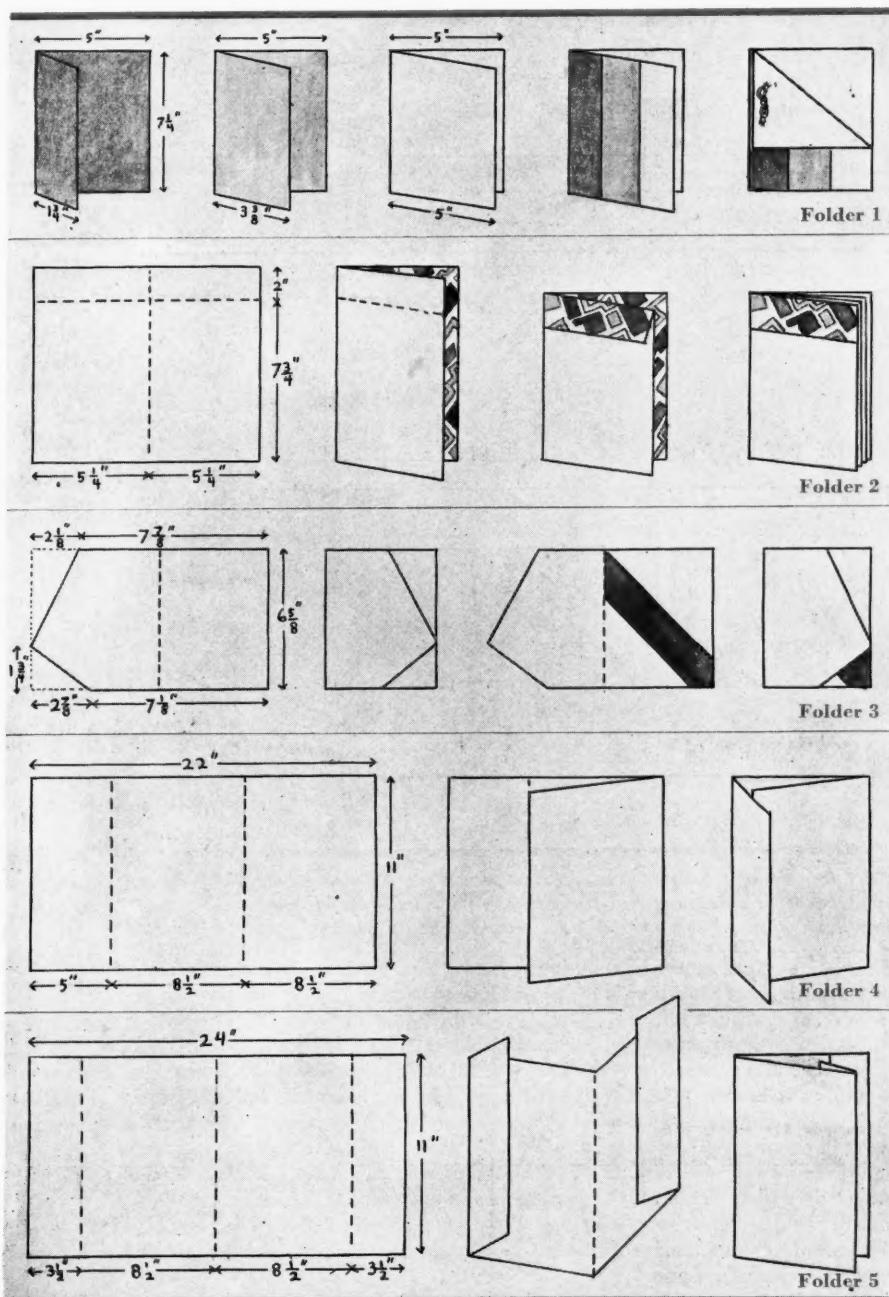
Sales-promotion pieces sometimes make it advisable to use loose-leaf inserts of certain items of merchandise. Number 5, on page 28, is a portfolio which holds within its side pieces a glorified double-page spread. The paper used for this portfolio was a white laid antique, and was printed in wide red stripes, which ran vertically across the inside of the cover, bleeding at top and bottom. It presents an elegant and effective background for any sales story and the dimensions and folds are shown in detail in Folder 5 at the right.

Moving days are popular in the present "era." A pop-up, illustrated as Number 6, page 28, tells its story completely and in a picturesque way. "We have moved," it says on the outside front cover and as one unfolds, the new building comes jumping out of the page with a diagram of the streets to lead footsteps in the right direction. For its purpose it is extremely good. A lightweight stock was used for

this folder. Any sixty- or seventy-pound stock would be about right.

Another pop-up which is particularly intriguing is a self-mailer captioned "Keys to Progress," shown as Number 7. We get a surprise as we open it to find a key popping out, and, as we go further, discover the "key men" of the organization are the "keys to progress" referred to.

With the beginning of any social season come the invitations. Number 8 is a triangular one to a spring ball. The fold itself is simple, but the cut is irregular. A detailed sketch of this cut, with the dimensions, is shown on page 30. A seventy- or eighty-pound stock is satisfactory for this piece. An antique is preferable. The original piece, shown in the reproduction on page 28, was

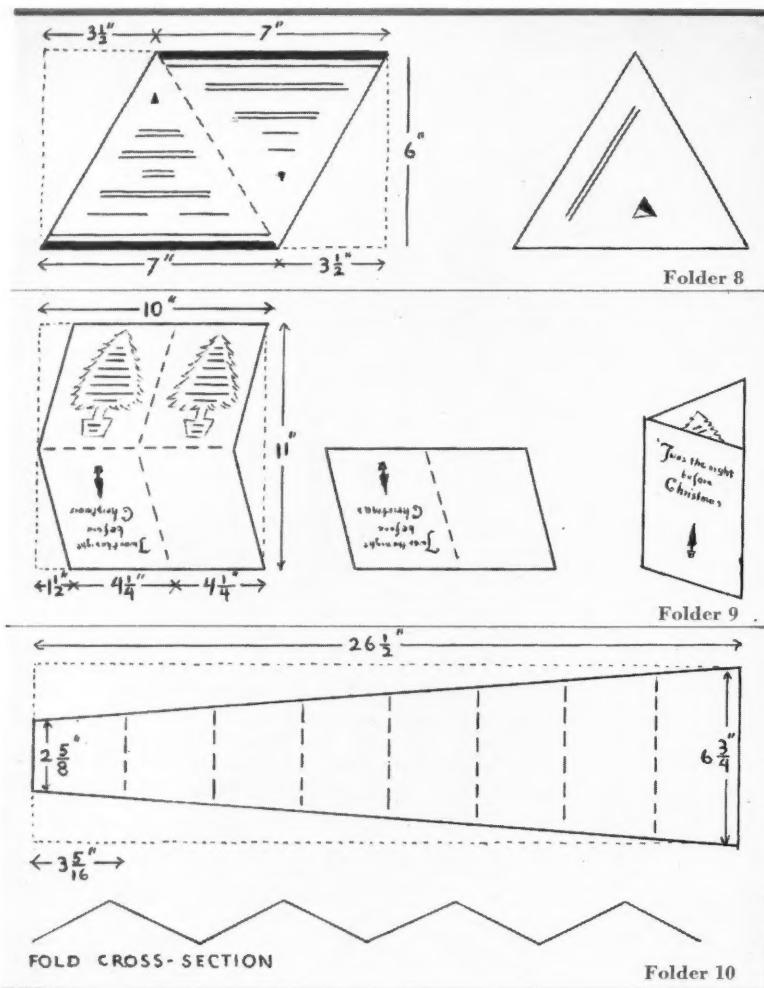


It is really quite simple to make the folds shown on the preceding page. The illustrations in this group demonstrate how the first five are produced. No gymnastics, no magic, yet each one is different, all are attractive, and salable whether the order calls for one hundred or a million. Make up a set of full-size dummies for yourself. More are shown on page 30. We do not show the pop-ups, since the folding and cutting are patented.

made up in russet color and had an accompanying, special-made envelope.

This is also a good fold for a menu. A heavier stock would be chosen, of course, for this use. A small seal or

Stern is the recipient who refuses to open the zigzag folder shown as Number 10, page 28. This is a Christmas folder used by an engraving house. Unfolded it is the shape and size of a meat



These three are not as simple to cut as those shown on page 29, although the folding is easy. When a customer wants something really tricky, one of these pieces (if suited to the product) may be the means of obtaining the order. Number 9 is cut diagonally after the first fold

illustration might be used on the outside with the menu text across the center spread, as sketched below.

Number 9 is a greeting folder that presents an odd appearance and a variation of the French fold. The French fold, as you know, is stock folded once vertically and once horizontally, with the inside spread left blank. Due to the odd cut of folder Number 9, some new and intriguing angles are presented.

This fold is suitable for a seasonal sale announcement as well as for a distinctive greeting. See the adaptation in 9A, page 28. The stock used for the greeting folder had a shadow design of leaves in it. Any delicately tinted stock is effective—pale green, tan, or blue.

saw (Number 10A), which telescopes into a neat arrangement. It is the accordion fold in the "nth" degree. See Folder 10 on this page. The St. Louis Club of Printing House Craftsmen used this fold for one of its bulletins, as is shown in the illustration on page 27. Two-color stock was used in that piece.

Modern merchandising, with clever folds and cuts can be worthwhile business partners in 1933. In the old days it might have been all right to just fold up a piece of paper, print a few words on it and send it out. But now, unless the advertiser looks into the physical wellbeing of his piece, and grooms it like a star salesman, he is not paving the way for a warm reception.

Court Upholds Prices Based on Standard Cost System

The value of a standard cost-finding system was brought home in a striking manner to a member of Capital District (Albany, New York) *Typhothetae* recently. An order was billed at \$7,700 and payment refused.

The case went to court. The judge asked the *Typhothetae* estimator what would be the proper selling price and was told that *Typhothetae* does not fix prices. The estimator stated that he figured the *cost* of the order as being \$7,451.83. After some discussion, it was agreed that 10 per cent of that would be fair to ask as profit.

The full price thus would have been \$8,197. Another association estimator quoted his price at \$8,300. Experts for the customer quoted \$5,300 and \$5,100. The judge and jury evidently felt that the "Standard Cost System" was more accurate, for a verdict in favor of the printer for the \$7,700 was brought in. Moral: Know your costs.



Get Cash From New Buyers And Avoid Bad Debts

Get a credit rating on every new customer, or cash. Hundreds are ready to order printing, but not to pay. Poor-pay types are beginners in business, with hopes and little else; old firms, tottering, but trying to hide it; sharp ones; unfortunate ones; "wrong" ones.

Many small printers fail because of them, although usually there is some warning sign, the *British and Colonial Printer* says. Many printers are taken in by strangers who ask quick service "and never mind the cost." The idea of producing an order without an estimate has a big appeal for printers.

It is better to pare estimates and get paid than to fix your own price and make a bad debt, the item says.



Continues Subscription Because Quality Has Been Kept Up

"Referring to your letter of January 27 last and previous requests re renewal of our subscription to your journal, we may say that we decided to curtail our expenditures on the number of technical journals we subscribe to, partly owing to the enhanced cost due to exchange, and some of the magazines going off in quality, owing to depression.

"We have decided to renew our subscription to THE INLAND PRINTER, however, as of April. We trust the standard of your magazine will be maintained."—H. J. RAMSAY, Managing Director, Ramsay Publishing Proprietary, Limited, Melbourne, Australia

Printing Sells Printing at Less Cost

Printer offers this prescription for increased orders: Blend fine typography with good ideas, serve to picked prospects on attractive paper.

★ *By CHAS. N. TUNNELL*

TWO YEARS BACK our banker happened to pick up an elaborate mailing piece that we had mailed out to selected prospects. He called us in to counsel, as bankers once thought it their duty to do, 'There is a depression on. You are headed for ruin if you continue printing and mailing such expensive advertising pieces. You should conserve your money—you cannot go on doing what you have started.' We listened to our banker with utmost respect," says Fred L. Wadley, manager of the Herbert C. May Company, printing firm of Houston, Texas.

Watley continues, "But we began to check up on the matter of direct-mail advertising to see for ourselves whether we could afford to keep on. The results proved that *we could not afford to quit*.

"The piece which the banker referred to cost us \$150 for the printing, stock,

stamps, and so on. It made direct sales of \$2,300 to new customers whom we had never sold before. If we had sent a salesman to call on these people, our selling expense would have been \$230, at the least, and probably more.

"But the fine thing about this advertising is the fact that the \$2,300 in immediate, direct sales was only the start. It has been the business from firms like these new customers which has kept us in business during the past two years. The business from one new customer brought in by this piece has since then mounted into the thousands."

Herbert C. May is proprietor of the company which bears his name. He and his enthused associate, Fred Wadley,

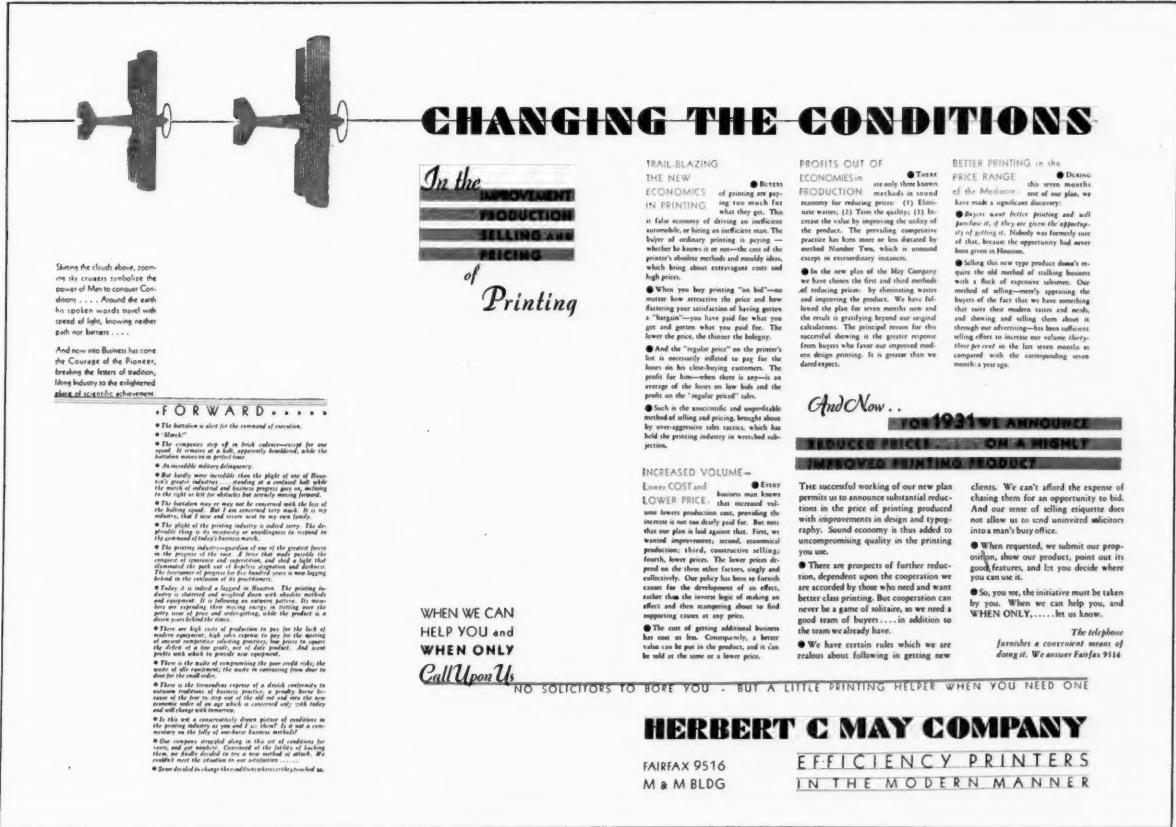
May's banker objected to the \$150 spent for this piece, but it brought in \$2,300 worth of business at once and several thousands since.

have demonstrated that printers, too, can profit from a consistent diet of the high-class direct-mail advertising prescribed for clients. This firm publishes a house-organ, "May-Bs," one of the most frequently quoted in the country.

This publication is devoted to sound, philosophical, business writing on important subjects. It is issued every three months and is mailed to a carefully selected list of 1,300 buyers of printing. However, the call for reprints and extra copies has made it necessary at times to print as many as five hundred extra.

Contact with a selected number of the regular mailing list of 1,300 names is made monthly, and frequently more often. From three hundred to five hundred people are sent mailing pieces, letters, and folders to sell them on the idea of better printing, and more especially on advertising printing.

Something new and unique, yet full of logic and facts, is the basis for the mailing pieces. One timely piece was mailed during the banking holiday, at



a time when most people were crying "Wolf," and contending that there was no business to be had. These printers designed a clever 8½ by 10-inch folder, blue in color, on which was glued three large circular pieces of embossed silver and gold metallic paper, which read, "In Gold We Rust." It was shown in the April issue of *THE INLAND PRINTER*.

The piece was headed, "Don't say you are broke! Here's a little change. May-B Money . . . May Be Not."

This folder ended with this information: "Right now we can be helpful to you in making money—supply you with the fattest, juiciest-looking worms, live and wiggling for business. . . . Dip in the till, screw up the old courage to try our fresh bait. . . . place your orders for a flock of our modern-styled printing. . . . and be the first to drop hook in the stream."

Probably times were tough with the banks throughout the country closed. But one recipient of this mailing piece, who had never spent a dime with the Herbert C. May Company, telephoned for an appointment. He agreed that it was time to go after some business for his own firm via the direct-mail route.

He was sold a \$900 series of mailing pieces. This was a direct sale, made immediately; other leads to possible future sales have been traceable to this one mailing piece.

A letter was mailed out to 208 selected prospects. A small printed piece was folded over the top of the letterhead, showing the face of a hog with a comment, "What's time to a hog?" The piece continues, "The point. . . . what's my time and skill worth to me if it isn't being used for someone."

Seventeen people decided that their time and skill was worth something, and that the Herbert C. May Company could show them how to utilize their time and skill. Nine of these prospects who inquired actually bought \$1,200 worth of printing immediately. . . . and no one can say what will eventually develop from these seventeen inquiries.

A second little fold-over piece carried the sequel to the hog story, and three inquiries and one definite order were received from that piece.

The letters sent out by this printer are examples of modernly designed business letterheads. A regular letterhead portfolio is available for following up any leads. This book contains samples of modern letterheads and envelopes which get away from the old-style, conventional printing.

Wadley explains on this point, "If we ever sit down and show a prospect

this group of letterheads, he is never satisfied again with mediocre printing. Just showing a prospect the possibility of redesigning a letterhead obtains us many worthwhile orders. For example, we recently improved a letterhead that came in. The concern not only bought 10,000 for the local office, but ordered 10,000 for seven branch offices."

May uses modern type faces and believes in simplicity of design. Intricate designing, which detracts from the text,



Printed in silver and black, this radio-amateur greeting card paid a neat profit to May. It is proof that distinctive workmanship on ordinarily commonplace printing always pays

is avoided. Rubber tint blocks are often used when color is wanted and the customer objects to the cost of plates.

Samples of every order are filed under the customer's name. The files are kept for two years and then replaced with newer material.

A second file contains samples for various industries, occasions, and so on, making it possible to pick up something different for any purpose.

For example, the firm sold *THE INLAND PRINTER*'s blotter, as shown in the August, 1932, issue, to a dry cleaner. It had a small booklet pasted on it. The cover of the booklet carried the picture of a silk hat. Extra booklets were also printed to be used by the dry cleaner for placing in the pockets of suits and dresses, in addition to those glued on the blotters. Nice extra business.

This idea was twisted around and is to be used by a roofing concern on the theme, "A New Hat for the Home."

There are 113 amateur radio broadcasters in Houston. "What of it?" the average printer might ask—but Fred Wadley saw an opportunity to create some printing orders, even though these prospects themselves did not realize there was an opportunity for them to use printing to advantage.

Wadley designed a greeting card having the radio serial or station number and the name of the operator. This card was shown to a prospect with the suggestion that when a foreign station was communicated with, a card be mailed.

The idea clicked. As a result, several such cards were designed and printed in modern type and colors, placed in a frame, and hung in the salesroom of the radio distributor who sells supplies to these amateur radio broadcasters, and this firm has picked up a number of nice orders at \$13 a thousand.

"Ninety per cent of our business is out of the competitive field," says Wadley, "for we create printing to produce results. We do not conduct an advertising agency. Some of our customers have office forms, and so on, printed on a price-competitive basis; then turn to us for their higher grade printing, mailing pieces, and similar work. We have pulled through the past several years on the pieces which we have largely created. But we believe that we have hardly scratched the surface."

"The consistent advertising which we have done has enabled us to demonstrate a better-type printing. Direct results have been quite sufficient to make it profitable, but we feel sure that these results are accumulative and that, like the snowball or landslide, a great deluge of printing is in store for us and for other printers who have been building up a sales foundation."

It might be coincidence, but May's losses last year equal the sum spent on advertising. Looking superficially over the figures, one might say "Advertising does not pay." However, May checked into its ledger, tracing the business obtained by that advertising, and found that *without it the loss would have been unbearable*. Advertising is in truth the tonic that revives business!

★ ★

Card Record of Our Articles Saves Him Much Time

Every printer has run across articles in *THE INLAND PRINTER* from time to time which he knew he would want to refer to again. Natural hesitancy about clipping copies, or perhaps lack of a place to keep clippings safely, often leads to an extended and exasperating search for the material later on.

Burton Garber, Lynn, Massachusetts, student at the Typographic Laboratory, Boston, avoids cutting copies (possibly spoiling an item on the reverse that he wants to keep) by use of 3 by 5 cards he labels "INLAND PRINTER INDEX."

Space is provided for: Subject, title, author, file location, department, date of issue, page, project use (keying it to his original plan for its use), number of copies, comment, and additional references. Reverse is ruled for notes.

REVIEW OF SPECIMENS

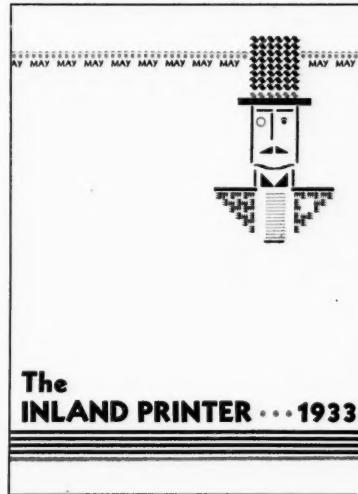
*Printing submitted for review in this department must be mailed flat, not rolled ★ By J. L. FRAZIER
or folded, and plainly marked "For Criticism." Replies cannot be made by mail*

THE A. L. GARBER COMPANY, of Ashland, Ohio.—"A Center for Catalog and Advertising Printing" is an attractive and smashing folder. The excellence and unusualness of the layout and printing, in black, orange, and silver on a dark green, rough cover paper, will impress everyone and we miss our guess if it doesn't line up a number of new customers, other factors being equal.

THE LABORATORY PRESS, Pittsburgh.—We are greatly pleased to have you remember us with a copy of the folder commemorating the tenth anniversary of the Press. It is a charming item on handmade paper, reminding one of the craftsmanship of the old, hand days, of Benjamin Franklin, Caslon, and others we all revere. Incidentally, in contrast, it comes in for a lot of attention, with so little work in the style being seen. Inking is a bit too light.

HENRY HILL, LIMITED, Bristol, England.—The work you submit is excellent in all respects. Probably its outstanding characteristic is its liveliness, achieved without recourse to tricks in layout which disturb. The copy for your own advertising pieces is of a type that commands interest first and then convinces of the advantages of doing business with you—not just something dashed off on the spur of the moment but having a point, thought out, and carefully worked up in advance.

LORAINA A. WALSH, Consolidated Printers, Incorporated, of Oakland, California.—Sensely



Number 122 in the recent cover contest, by the James Mulligan Printing Company, St. Louis, exemplifies the current vogue for cartoons made up by using rule and ornaments

new and modern, strikingly effective and appealing in every way, the specimens you submit reflect great credit upon you and the fine

and progressive firm with which you are associated. Such work, coming to the attention of a business man along with the common garden variety (which term still unfortunately characterizes the greatest part of printing), must give the users, Consolidated's customers, a distinct advantage.

FROM SPRINGER & MOLLER, inkmakers of Leipsic, Germany, THE INLAND PRINTER has received an unusually attractive and interesting portfolio, containing loose-leaf specimens of illustrations, shown in inks of the company's manufacture, which is greatly appreciated and most illuminating as to possibilities. Unusual when said of the work coming from graphic-arts concerns in your country, the design on the front of the folder is indeed ultra conservative in effectiveness, not at all suggestive of the excellence of what is inside.

JOHN F. B. BETHUNE, Chicago.—The same fault, and it is the only one evident, is to be found with the lettering on the Kable Brothers letterhead and the business card of Harvey H. Mann. Lines are too crowded. We consider the cover of the "Martha Wheel" booklet, in red and black on silver stock, striking. None of its merit in this respect would be sacrificed if the two solid circles were about half the present size, and the type would have a better show. While the decorative features are interesting, giving the design body and eye appeal, they do detract from the type.



Once there was a traveller whose name was Hubert Wimbley. And he was trying very hard to sell Socomfy Slumbersuits for Jorcombe & Sniggs Limited, but he didn't sell very many because nobody had ever heard of Jorcombe & Sniggs, and everywhere he went the office-boy used to take in his card, and the buyer always said oh well I do want some pyjamas as it happens but I've never heard of these people so I'd better not buy theirs in case they shrink or ruck up or something. Tell him to clear out and never come back any more. Then the office-boy used to go out to Hubert and say Mr. Fotheringay says he's rather busy and there's nothing at the moment but he has your name before him. So Hubert used to go away. And this went on for months and months and he only sold about four suits of pyjamas but he wore out three pairs of shoes. And one day when it was raining and he felt depressed he said blow this, I'm going to see old Sniggs and ask him to do something about it.

So he went home to Jorcombe & Sniggs and sent in his card from force of habit, but of course this time Mr. Sniggs didn't mind seeing him and said well Mr. Wimbley how have you got on and Hubert said oh well I've sold four pairs of pyjamas but I've worn out three pairs of shoes. And Mr. Sniggs said dear dear this sort of thing won't do, what can we do about it Mr. Wimbley? Because just as many people are going to

sleep as ever, and they may as well wear our Slumbersuits as not, because they never shrink or ruck up or anything, besides not being very expensive. And Hubert said well Mr. Sniggs if you ask me I think we ought to send people catalogues and things with pictures of our pyjamas and telling about not rucking up and everything, and then when I call upon them they will have heard about us and perhaps they will buy some.

So Mr. Sniggs said well Mr. Wimbley I think that's a good idea. So they went to Henry Hill Limited and got them to do some catalogues and things, and posted them to all the people who bought Slumbersuits.

So next day Hubert bought a new pair of shoes and went out again, and the very first place he called at and sent in his card the buyer said Jorcombe & Sniggs oh yes I've heard of them aren't they the people whose pyjamas don't ruck up or something, I do want some as it happens, send him in. And so Hubert got a chance to show how splendid Socomfy Slumbersuits were and the buyer said yes Mr. Wimbley I like them very much how much are they? So Hubert told him and he said that's not very much, I'll buy sixteen thousand, half pink with blue stripes and the other half blue with pink stripes, because customers like a little variety.

And Hubert bought a second-hand Morris out of his commission and didn't wear out any more shoes for a long time.



The moral of this particularly Simple Story is, we think, self-evident: help YOUR travellers by using Direct Mail Advertising.

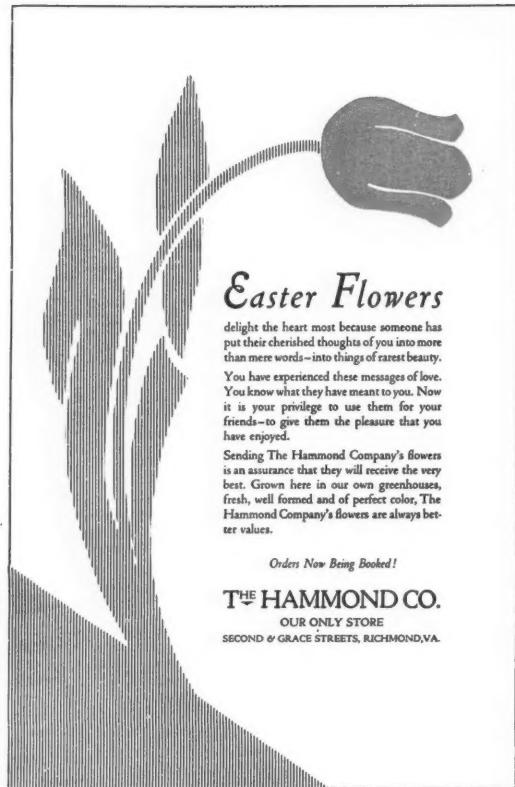
This is the FIRST of a short series of leaflets to be issued at frequent intervals by

HENRY HILL, LIMITED

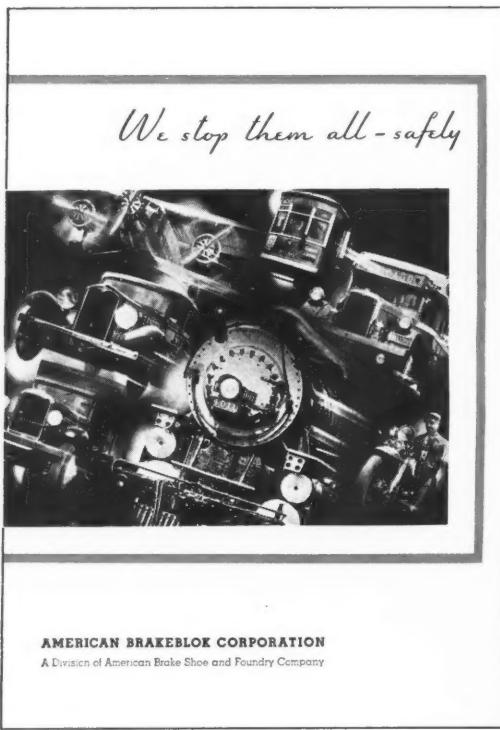
Printers, of John Street, Bristol

In connection with this series a competition, with a small but worth-while prize, is being run: PRESERVE THIS and the succeeding five leaflets in order to enter—it will involve little trouble and no expense of any kind. Meanwhile we invite your enquiries for commercial and advertising printing of every sort. We are exceptionally well equipped, our prices are competitive, and our service is second to none in comprehensiveness and intelligent direction.

Center spread and back page of folder from Henry Hill, Limited, printers, of Bristol, England. Original printed in pale blue and black



In the original, a beautiful folder, highly creditable to Earle S. Mallory, typographer of Richmond, Virginia. On lavender-tinted stock, the type is black, leaves green, and flower, rose



Modern and impressive title page of a brochure created by Sidener, VanRiper & Keeling, Indianapolis ad agency. Readers are referred to page 37 of our May issue, to see the cover

NEENAH PAPER COMPANY, Neenah, Wisconsin.—Your Stonewall Ledger portfolio is excellent and, we are sure, is proving decidedly helpful to those printers fortunate enough to receive it. Quite appropriately, the decorative motif of the folder itself is a succession of ruled lines, such as one sees in blank books, in many different colors, there being a wide band of them across the top and bottom of the front and back. Without a doubt, too, the office forms contained in the pockets of the inside of the folder, which are excellent as to makeup and finely executed, will be helpful to printers.

O. E. BOOTH, Des Moines, Iowa.—The specimens you send in this time, featured by an apparently new acquisition, the admirable Goudy Text, are excellent as usual. Few get as much sparkle and vim out of conservative type faces, arranged in conservative fashion, as you do and, whether or not it is true, a beaten path ought to be in process of being worn to your door. Quality in all respects, including paper, is truly, as one papermaker says, over and over again a part of the picture. And we must not overlook another small detail, which in its influence upon quality is not so little after all, namely ink. Many a good piece of work has been spoiled through the saving of a penny or two; the penny or two being the difference in cost for the work between a good and a cheap ink.

IRVING PANITCH, Detroit.—Layout and display on your business card are unusual and striking indeed. Only the spacing is at fault. If the rules are to be considered as cut-offs—that is, as dividers—then there is not sufficient white space above and below them. To be concise, there should be, in that event, as much space above and below the rule as there is between the lines of type; preferably a slight bit more below. If the rules are considered as underscoring for the main line, there should be more space below them for the reason given in the other instance. Not only is the effect crowded as it is printed, but grouping is not what it should be. Related lines, that is, lines which together convey a thought or one angle of the copy, ought to be closer than unrelated lines or groups.

CHARLES S. LEE, Milwaukee.—The birth announcement for the Bluem-

ling's is clever. It is a folder, on the front of which there is a small cartoon printed in pink, showing a fond father pushing a perambulator. This cut appears in the center of a blind stamped panel, which adds to the appearance and, we might add, the desirable social atmosphere. Under the head, "No F-f-foolin," the third page starts off with a few musical notes under which, in sheet-music fashion, the words "Yes Sir, That's Our Baby" appear. Following this, in informal type and in informal wording, the text appears, wound up with another cut of the notes, to which "No Sir, We Don't Mean Maybe" are sung. To be able to suggest something new and novel in anything is to increase one's business.

Five letters in this sentence are wrong-fonts

Maybe you knew it, first glance; maybe you just knew something was wrong. In either case it's something you shouldn't have to worry over. This typographic layout man wants to look after your type . . . and he has specimens to show that he can do the kind of work you would like to have. All it takes is a call or a card . . . Amos Betbke,

235 E. 45. MURRAY HILL 2-0765.

Making a lot of small space—that of a Government postal card—this effectively arranged announcement by the New York typographer presents an interesting text which adds interest

JOHN REIDY, Pittsburgh.—The *Exhibition Gazette*, in the production of which you were assisted by various fellow students, is a most commendable example of Caslon typography, the general layout of which reflects the work of the Colonial era most admirably. While margins are proportionately too narrow, considering the item esthetically, they are one of the

NOW IS THE TIME TO START Advertising!

Whatever the size of your business—even though your appropriation may be small, we will work with you like a part of your organization . . . we will try to make every dollar do its best possible selling job for you. • •

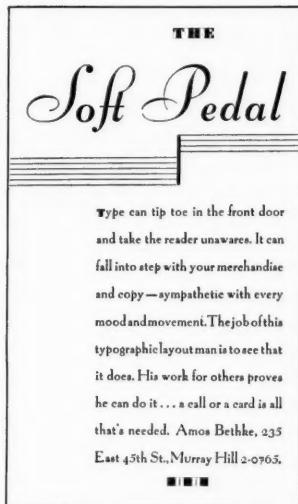
M. P. BASSO & CO.
INCORPORATED
PHONE WALKER 5-5886
121 Varick St., New York

Creative Printers

Strong copy is graphically and impressively presented by this blotter of the New York City printer named. Colors are black and deep red on green stock

features that contribute to the atmosphere of the piece, in which respect the use of wavy instead of straight rules as cutoffs would also help. We are confident, too, that you will recognize that an addition of even one-point leads between the lines of text would result in improvement. But, considering the work as that of students, little except praise may be said about it, although we might add that few journeymen do as well, especially when attempting to execute something in the style of a different period.

FROM OSLO, NORWAY, THE INLAND PRINTER receives a beautiful twenty-fifth anniversary volume entitled "Reproducerentes Landsforening." The



Another of Bethke's cards. Informal yet simple layout, unusual whiting out, and stylish type turn the trick

cover is a striking, modern design in black, purple, and light buff on silver. Text typography is impressive. Due to the use of a fairly large size of an excellent type, with ample margins, and printed beautifully, this delights the eye. Greatest of all its features are the inserts, by various processes of printing, and showing the different kinds of plates. Just to scan the pages is educational and inspiring, but disappointing to one unfamiliar with the language because of the feeling one has of missing so much which would be helpful. No better work is being done anywhere, and our most sincere compliments are tendered to the firm having the facilities and energy to accomplish such a thing and the men who have done the actual work in such splendid fashion.

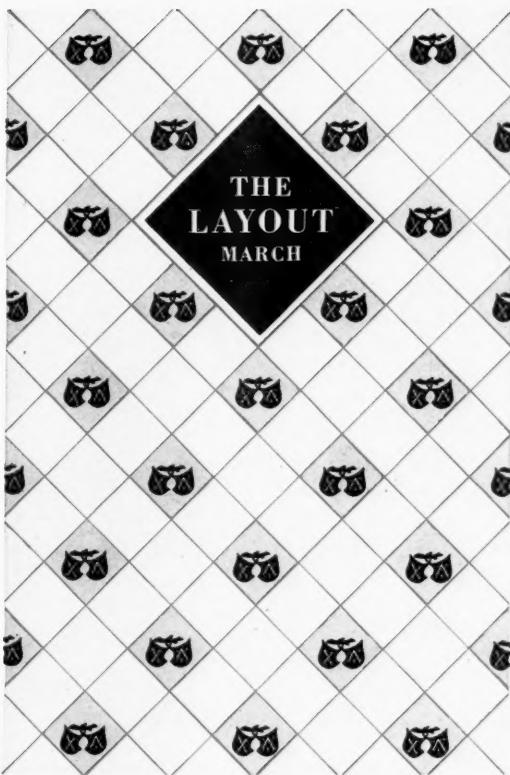
THE MEADOWBROOK PRESS, of New York City.—Your letterhead is smart, distinctive, and impressive, although large crude type and ornament are not used. Fresh and interesting layout does the trick. The "Useful Information" blotter is exceptionally well arranged, impressive in appearance, and printed in an unusual and not unpleasing color combination. However, the type in the table appears too weak

in tone, and we believe you would have done better by using the bold Vogue, or, not having it, the bold Garmon, in which all save the table part is set. The item is interesting and helpful, in that the table gives suggestions for colors for printing on the various colors of paper. Anything which promises to be of service, such as the blotter does, is more likely to be retained. As a result, advertising value is increased. Use of the general idea would help out the advertising of many printers, and there is considerable to interest business men.

ARTINTYPE, Los Angeles.—"Visual Telling Means Greater Selling" is a fine circular in so far as copy is concerned, and, on the whole, the mechanics of composition are good, too, although the lines all through (especially those in the heading) are much too closely spaced. We are sure, too, the flourish ornament used with the start of the second line halts reading and is a bit confusing. After thinking it over, will you agree? Most important of the suggestions we have to offer is that the type in which the body is set is too decorative for so much matter in a size so small. It is essentially a display letter and, while it would be justified for a reasonable amount of straight matter, preferably in a larger size and particularly in more widely spaced lines (as decorative faces must be), it is too fussy for this particular text-matter mass. Finally we regard the heading too small in relation to the size of the sheet, particularly in relation to the size of the type in which the text is set. Size contrast is essential to full value.

DANDO-SCHAFF PRINTING AND BINDING COMPANY, Philadelphia.—While your blotter, "Lazy Days Ahead," is commendable, and the "thumbnail" illustrations showing sport scenes are bound to win a hearing for the little you say thereon, we can suggest an improvement. Yes, two. There is not enough air space between the type and the band of illustrations across the bottom, so believe you will see merit in the suggestion that the entire type group be raised. Correction of the second fault would, of itself, practically correct the effect of the signature "riding upon" the illustration band. Pull street address and city name together and center them under the firm name, particularly to overcome the overbalanced effect resulting from the white space between the two parts of the line as handled now—with the ends squared up with the signature line. A type mass is not a squared one when there is a "hole" in one line, as in this case. By pulling the two parts of the line together in the center, the white space then evident at the ends would (as already stated) minimize the crowding at the bottom, as no benefit is had from the white space when in the center.

THE BROADWAY PRESS, New York City.—Your folder, "A New Deal," is a dandy, the format and general all-around appearance exciting interest and giving an impression of a quality house. There are just two things that



No adequate idea of the beauty of the original cover from the organ of the Seattle Club of Printing House Craftsmen can be had from this reproduction, save with some imagination. With rules in gold and darker halftone portions in medium and deep blue on light blue paper—the original is beautiful

werben Sie

Der Kunde kommt, wenn er die Überzeugung gewonnen hat, dass er gut bedient wird. Reklame bedeutet heute schon keinige betriebskapital. Gute Reklame ist gewinnbringende Spekulation. Reklamepsychologisch und künstlerisch gut durchgearbeitete Werbung bringt Erfolg. Das Auge des heutigen Käufers ist feiner empfindend als die Menschen überzeugt die originale, gute Reklame nicht mehr. Machen Sie gute Reklame! Mit stilbewusster Beratung wird Ihnen geholfen, wenn Sie den geschulten Werbefachmann zu Rate ziehen. Wollen Sie gut und prompt bedient werden, dann schreiben Sie, telefonieren Sie oder kommen Sie selbst zum bestbekannten

werbebüro heinke, bern, sulgenbachstr. 10, tel. bw. 1837

WERBEN SIE!

Der Kunde kommt, wenn er die Überzeugung gewonnen hat, dass er gut bedient wird. Reklame bedeutet heute schon keinige betriebskapital. Gute Reklame ist gewinnbringende Spekulation. Reklamepsychologisch und künstlerisch gut durchgearbeitete Werbung bringt Erfolg. Das Auge des heutigen Käufers ist feiner empfindend als die Menschen überzeugt die originale, gute Reklame nicht mehr. Machen Sie denn wirklich schon gute Reklame?

Werbefüro Heinke

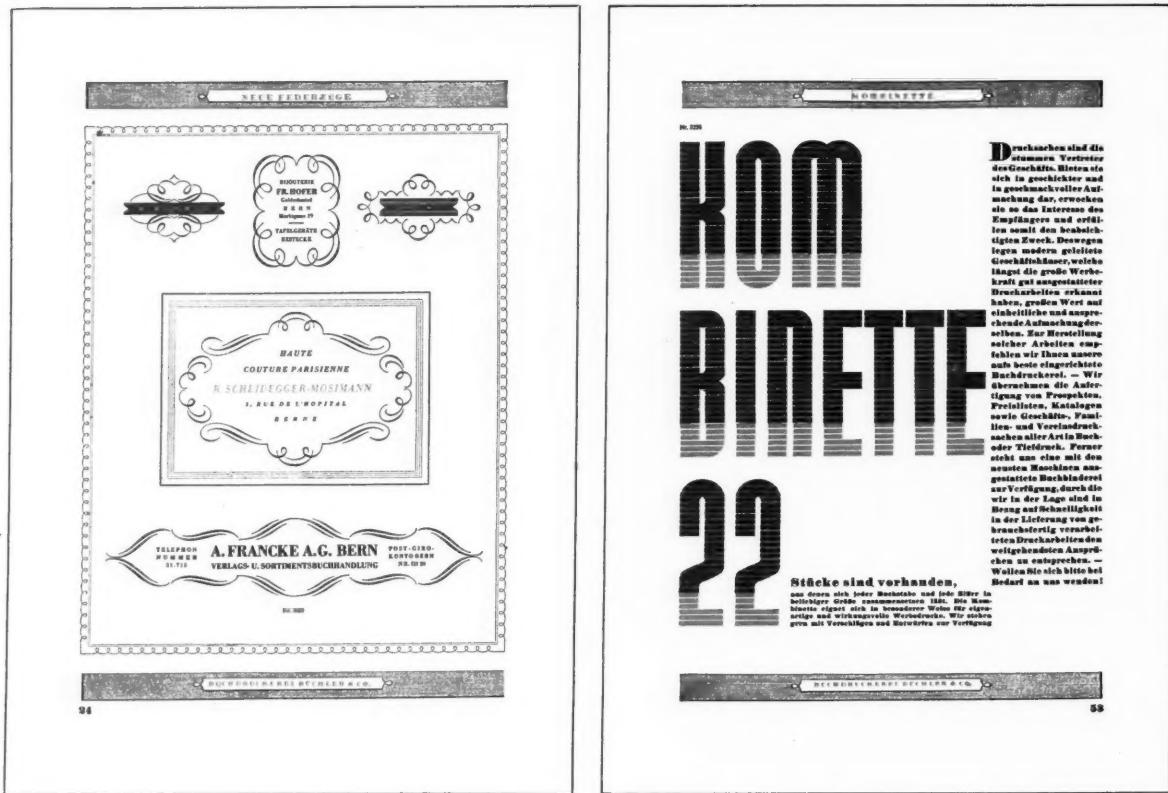
Mit stilbewusster Beratung wird Ihnen geholfen, wenn Sie den geschulten Werbefachmann zu Rate ziehen. Schreiben Sie, rufen Sie telefonisch an oder kommen Sie besser selbst zu uns

Bern, Sulgenbachstrasse 10

Telephone: Bultwerk 1837



Striking blotters from the Archiv für Buchgewerbe, Leipzig



might be improved about it. First the two lines on the title page are too close together, considering the size of the lettering, and the space between the two words of the second line. It is always well to have space between words no wider than the space between lines. The other point is of even lesser importance. We refer to the line "Announcing" on another page, which is printed in yellow. That color is fine for the rules and other ornamental features, but being such a retiring color (so weak in tone value) it is never a satisfactory color for type. Of course, if the line printed in yellow were in the bold of the Egyptian style used and the lines in black were in the light, rather than the reverse, the situation would be entirely different. Type to be printed in a weak color (and all colors are weaker in tone, although some may be brighter than black) should be relatively stronger type, so that in two-color printing there will be an approximate harmony in tone. Presswork, especially on the two halftones, one of which is a fine four-color process flower picture, is excellent. Indeed, as far as we can see, as good as one could expect it to be.

THE BRISTOL SCHOOL OF PRINTING, Bristol, England, favors the editor each year with a copy of the school's yearbook, which not only gives information regarding the school and its work (also the names of those having the responsibility of carrying on this effort), but shows many examples of outstanding work by students. The 1932-33 edition is particularly good, though it is difficult to remember the books from year to year. What we particularly like about the work is its sanity and readability. After all is said and done about jarring people into giving an item of printing attention and causing them to marvel at its unusualness, the fact remains that the objective of printing is to influence folks, which

Striking pages out of "Schriftproben III—Buchdrucker" of Buchler and Company, of Bern, Switzerland. Note the two-color letters, the originals of which are in black and orange

can be done only if they read what we print with close concentration. Your work makes use of good ornament and, where required, strong display for getting attention, but we are happy to note these do not obtrude. Spacing and whiting-out are excellent. Indeed, unusual for work we receive from England, the



Some people are making such thorough preparations for rainy days that they aren't enjoying today's sunshine

W A R W I C K
T Y P O G R A P H E R S

St. Louis printing buyers saw this as a yellow card, 6 by 9 inches, green-blue and orange

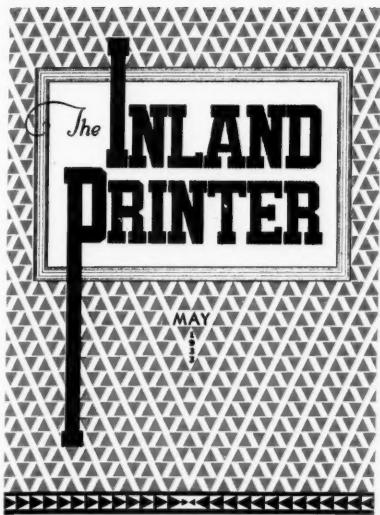
Druckkarten sind die stimmungsvollsten Vertreter des Geschäftsbuchdrucks. Sie eignen sich in geschickter und in geschmackvoller Ausgestaltung erstaunlich gut für das Interesse des Empfängers und erfüllen somit den herabdringenden Wunsch nach modernen gezielten Geschäftsführern, welche längst die große Werbe- und Werbemöglichkeit dieser Druckkarten erkannt haben, großen Wert auf eindrückliche und ansprechende Gestaltung zu legen. Zur Herstellung solcher Arbeiten empfehlen wir Ihnen unsere und die von uns hergestellten Buchdrucker. — Wir übernehmen die Ausführung von Prospekten, Postkarten, Einladungen sowie Geschäfts-, Familien- und Vereinsdruckkarten, Geburtstagekarten oder Themenkarten. Freuer steht uns eine mit den neuesten Maschinen ausgestattete Buchdruckerei zur Verfügung, durch die wir in der Lage sind in Bezug auf Schnelligkeit in der Herstellung ge- beschlechtert verarbeiteter Druckarbeiten den weitgehendsten Anspruch zu erfüllen. — Wollen Sie sich bitte bei Bedarf an uns wenden!

58

only fault is the presswork. For the most part, the trouble is weakness both in impression and inking, the former being far more acute. However, we find in the front of the book a page or two where the opposite is true, particularly as respects impression.

LEVERING-RIEEL COMPANY, Camden, New Jersey.—Your May Day announcement is interesting and impressive, although a simple all-type piece. A bit of the decorative would have added life and interest and dressed it up so it would command more attention, but, if you had to err on one side or the other, you erred on the right side. Of course the type, one of the newer styles, has decorative quality, which helps. It has always appeared to the editor that a printer ought to emphasize color on his own work sent to prospects and customers to encourage the extra run or runs on the work turned over to him to do. To visualize a spot of ornament a bit larger than the monogram now there, and in a second, bright color, is to recognize a better piece, one more likely to catch and hold the eye of a prospect and, at the same time, to impress him more favorably. The front at least, we say with confidence that we are right, is too dull and drab, despite the interest of the type face. Contour of the form on the page is not as pleasing as it would be, too, if the name of the company were a shorter line. We always sense inconsistency when there are long lines of an even measure in connection with short lines, as in this instance. Presswork is well done and, on the whole, the work (despite anything said to the contrary) is commendable.

STANDARD PRINTING COMPANY, of Charlotte, N. C.—We like your new letterhead a lot, the layout and type being such that it is effective, fresh, and new, yet there is nothing about it to offend the most conservative taste. Following the same general idea, we believe it would



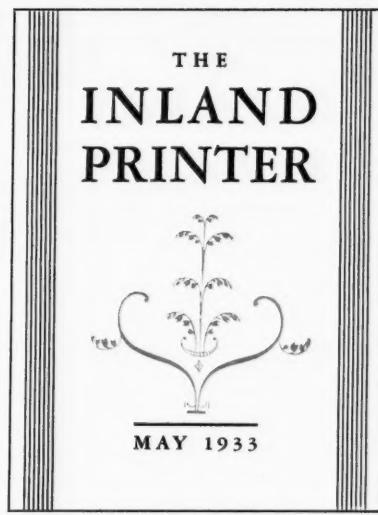
Number 28. E. J. Baker, San Antonio, Texas, ran blue over orange for a three-color effect

be improved if the narrow reverse panel in the center, extending from the top edge of the paper, where it is bled, were just a little bit shorter. We realize the large amount of space between the words of the main line was put in to make the line longer and, while for proportion of the design as a whole, a line of such length may seem necessary, feel a little less space between words would be a great improvement. Neither of the points, remember, is at all vital. The Doncaster folder is also

good; the inner pages being excellent. Due to the heavy rules in green and the decided contrast between the two types used, Ultra Bodoni and the delicate Cursive, the title page is a bit too spotty and broken up. Furthermore, the weight of the rules in green is such as to command most of the attention, whereas it should be focused on the type matter, the more important portion. Considered by and large and in any comparison with work of the kind, even of the better grade, your product scores high and users of printing and direct advertising of your city may feel they have, in your service, every advantage.

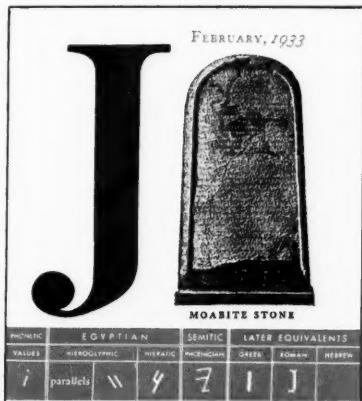
FALMOUTH PUBLISHING COMPANY, of Falmouth, Massachusetts.—Only in minor details do we find opportunity to suggest improvement in the four-page illustrated letter on two-sided stock, and featuring on the inner spread illustrations with descriptive text about the major items of your equipment. One detail is line spacing, and we believe, again considering the letterhead design of the front, that you will appreciate that the cut-off in color is too close to the lines above and below, especially above in relation to the size of the type and, more particularly, the space between the first and second lines of the design. Spacing is a relative matter and, remembering that, guard against such variations in different spaces that a suggestion of crowding is given. The main fault with the inside spread, which is well arranged, is the red-orange is too dull. A less apparent fault is that the initials are not deep enough, and the bottoms of these letters are not aligned with the bottom of the last line alongside, in this case, the second, as is es-

More of McCaffrey's copyrighted blotters, continued from February. A history of alphabets



Claude W. Harmony, Sapulpa, Oklahoma, did this in black and green on gray. Not in contest

sential to best appearance. Of course, spacing between words in some of the lines is away too wide, as the result of the type being too large in relation to the measure. The only thing you could do about this is change a word here and there and reset the worst lines; we believe the work of a printer should exemplify the best in typesetting, therefore the resetting would be worthwhile. THE INLAND PRINTER does it even in text. In general, however, the piece is commendably done.

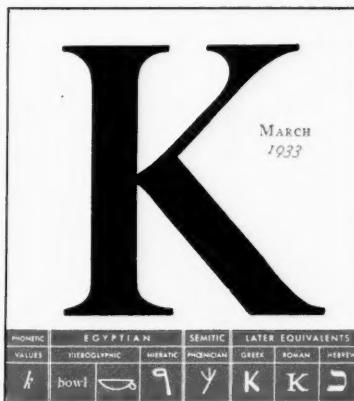


The Moabite stone bears one of the oldest purely alphabetic inscriptions. The letters carved in black basalt are the finest example of early Semitic writing. Dr. Klein, a German, discovered the stone in 1868, during his travels in Moab. When the discovery became known in Jerusalem there was competition to secure the treasure. To the Arabs it was a talisman connected with the fertility of their fields, and being unable to agree on a sale they heated it with fire, then chilled it with cold water and broke it into pieces which were distributed as charms among the besiegers. The French finally received the stone in 1870. The inscription dates about 850 B. C., relates how Mesha, King of Moab, rebelled against the King of Israel to whom he had been paying tribute.

It was the custom in medieval times to extend the letter I below the line with a flourish when it was used as an initial or was otherwise prominent. While the letter I had the force of both consonant and vowel, as an initial it was nearly always a consonant. The outcome finally was that I took the consonant sound. The idea that I and J were different forms of the same letter prevailed for centuries.

FRANK McCAFFREY'S
PRINTERS
801 FOURTH AVENUE X MAIN 1997
ACME PRESS OF SEATTLE

Copyright 1933



A very early (perhaps the earliest) example of alphabetic writing came to light in 1923, when the tomb of King Ahab of Byblos was discovered. Byblos, known as Gebal in Bible times, was the world's first great seaport, and practically in the center of early civilization—at the crossroads of the trade between the Babylonian and Egyptian Empires.

The brief record on the long and insignificant scarophagus shows 20 of the characters that made up the Phoenician alphabet. It omits the forms S and O. Judging from other things found in the tomb it is estimated that this writing was done in the thirteenth century B. C. It is read from right to left. The importance of this inscription can hardly be overestimated because it gives us the first unmistakable evidence of our alphabet.

The letter K has survived with little change of form. The Phoenicians themselves soon changed it to its straight, upright position as compared with the slanting form shown above under the Semitic type. In Latin times C came to be used for K and it appeared only in abbreviations. Later, in England, when C acquired the sound of S, the letter K again became generally used.

FRANK McCAFFREY'S
PRINTERS
801 FOURTH AVENUE X MAIN 1997
ACME PRESS OF SEATTLE

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The letters of our alphabet are so familiar to us that we little realize that we read three styles or forms every day—capitals, small letters (or early manuscript style) and script. It is a tendency to forget these differences began very early in the use of the alphabet.

At first all letters were capitals and square, because much writing was done on stone or wood. Then when papyrus provided a more practical material, reed pens were used. A rounded, easily written script followed naturally. For the sake of appearance, in the earliest manuscripts neither the words nor sentences were separated. They ran together in one continuous line without punctuation. The custom of beginning paragraphs and sentences in a larger size than the text, fixed the use of capitals. Our present form of handwriting was several centuries in developing. It will be noted that the book type is easiest to read and the script easiest to write.

Our letter L retains the Semitic form used in the Moabite stone (900 B. C.), although it has passed through many changes. Its early Phoenician name was *lamed* or ox-goad. The Egyptian origin was never satisfactorily established, but the letter was presumed to come from the Hieratic form shown above.

FRANK McCAFFREY'S
PRINTERS
801 FOURTH AVENUE X MAIN 1997
ACME PRESS OF SEATTLE

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T · L · C U R T I S a d v e r t i s i n g
T W O F O U R T E E N K E M P F B U I L D I N G · U T I C A · N · Y ·



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LOS ANGELES

YORK CLUB of PRINTING HOUSE CRAFTSMAN



OFFICERS: HOWARD N. KING, JR., PRESIDENT · ERNST C. BISHOP, VICE PRESIDENT
SPINKS SPANGLER, SECRETARY · HAMMOND PFLUGER, TREASURER · THE BOARD OF
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GEORGE KOHL · REGULAR MEETING NIGHT THE SECOND MONDAY OF EACH MONTH

LOCATED IN THE CITY OF YORK, PENNSYLVANIA

P. D. WILSON COMPANY *Importers & Manufacturers*

1735 UNIVERSITY AVENUE

BERKELEY · CALIFORNIA

TELEPHONE: THORNTON 5-288

POST OFFICE BOX 439

The first letterhead above, by the advertising man named, is printed in black and light blue on white paper. On the second Peter Anton Lang has secured a good suggestion of cable and anchor by the arrangement of the type, printing his notehead in blue and gold on blue. A bit old-fashioned, perhaps, Number 3 is quite attractive in full size, with printing in black and dull orange on white laid stock. Conservative, too, is the entry in our recent letterhead contest of the Southworth Printing Company, Portland, Maine, printed in black and orange

C. B. HURST, Cleveland.—The seasonal calendar, featuring linoleum block illustrations cut by the students of the Hart Junior High School, in the printing department of which the item was printed, is in most respects quite commendable. Regarding the presswork, we regret that the black, where printed over the gold on the front leaf, does not cover well, as the resultant effect handicaps the appearance materially and causes some of the good features to show less advantageously. As to typography, note that the poems (one for each season of the year) are entirely too closely line-spaced, so much so as to become a jumble. Jumbled in effect, quite as much, are the monthly calendar panels, the effect of which would be entirely overcome if there were a

neat, complete panel around each. With less space between the edges and the decorative border at the sides or bottom, as the case may be, than between the groups, and even the figures in the groups, the whole appears diffused and lacking in unity, which is one of the cardinal principles of good typography, as well as almost anything else. With the calendar panels enclosed and smaller, with more open space around them, the pages would be quite good, although the green is too deep on the leaf for winter and the decorative features so pronounced as a result that the type has little chance to function. The more delicate colors, as on the spring and summer sheets, are more suitable, especially in view of the space covered by the decoration.

WHO SAID Small SPACE?
Maybe it's the way you use it! . . . It's the job of this typographic layout man to make small space look big and do a big job against the lustiest competition. He has done it for others . . . a call or a card will bring the proof. Amos Bethke, 235 E. 45th, Murray Hill 2-0765

YOU'RE JUST THE TYPE!
> And there's one for every job . . . sometimes two . . . but not many more. And that's where this typographic layout man comes in. Of course he knows the names of a lot of type faces, but the ability to use them in the better places is what interests you . . . a call or a card brings the proof in a hurry!
AMOS BETHKE, MURRAY HILL 2-0765, 235 East 45th Street

As these examples on government postcards demonstrate, small space is not to be considered as making effective layout and typography impossible. As Bethke says "it's the way you use it."

INDUSTRIAL PRINTING COMPANY, Oklahoma City.—That is a fine little specimen book of type faces for slug composition you have, and the selection is excellent. A Bodoni would make your facilities in this respect just about complete, although having the DeVinne letter, also modern, has probably deterred you from stocking Bodoni Book. Although the general feeling or tone of the DeVinne and Bodoni Book is similar, the latter has more character. In so far as work on the booklet is concerned, we can find fault only with the title page, and don't shrink back, for it is not bad. Considering that the type is employed altogether in caps and there is a large amount of open space in the page, we consider that lines are crowded. We also prefer the title group on booklets ordinarily and properly, as in this case, placed near the top, in larger type and otherwise more prominent than the signature mass. The page, as we believe you will note, is bottom heavy, to which effect the panel between the two groups, placed in the exact vertical center, contributes. Due to an optical illusion, items in the exact center vertically appear below center. This must be overcome by placing them above center, but, in the interest of proportion and pleasing variation, such masses should be placed more than far enough above center to overcome the illusion. Although you have printed the weaker items on the blotters in the weaker color, something that should not be done as a rule, the fact that all type is relatively large compensates; although there is a contrast of tone that is not pleasing. However, contrast makes for display effectiveness and that compensates for variation in tone. Best of all the items is the folder, "Serving for Over Twenty Years," which is strikingly modern. Presswork is excellent.

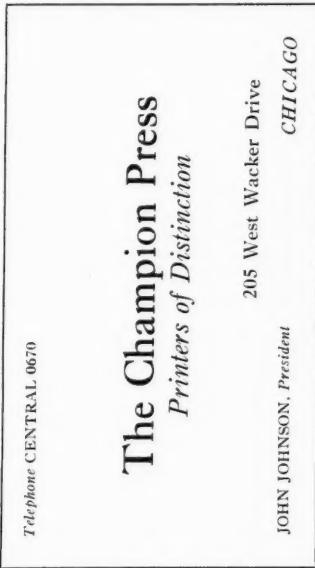
THE BARTA PRESS, Cambridge, Massachusetts.—Far be it from this writer to feel competent to help a printer of your caliber. We might make suggestions on angles where the question is about some detail, and the matter of individual taste enters, like the spacing of the lines of type on the title page, which is somewhat closer throughout than we like (and we appreciate the spacing is part of the grouping plan determining the page's particular design). Our impression is that the outlined dots used as dashes between the sections of the text are needlessly large, but even there we would listen with interest and a feeling you might be right if you argued otherwise. But these are details, mighty small and unimportant ones in the light of the excellence of the work in its entirety and the things that really count. The layout is interesting and striking throughout. Other readers will be interested in some of the things you say about it and, in reading that which follows, will note the significance of the circles we mentioned above (some of the dots are of different shape however), so here goes: "Two-thirds of the area of the inside pages has been devoted to illustrations, which, throughout the catalog, are shown much larger than is customary in golf catalogs. No decoration without utility value has been used; the little spots on the pages showing woods and irons are cross sections of the shafts and clubs shown on those pages This is also the first time to our knowledge that any golf catalog has shown close-ups of the club heads which have not been 100 per cent retouched." The large, dominating illustrations, beautifully printed as is your practice and at three edges of the page, certainly make a lively effect which, in addition to their excellence in an illustrative capacity, will surely go over with recipients.

Tell 'em! Sell 'em!

•WHEN you send in your card, the look and *feel* of it should make the printing buyer say "This fellow knows printing. I'll see him." A printer's card can make or break a sale.

That is why **THE INLAND PRINTER** is sponsoring this new contest—seeking the printer's perfect business card.

Here is the copy:



Copy, in a card this size. However, this layout should not be your own model

The Rules

1. Submit ten proofs in two colors and one proof in black ink on white stock of each form separately.
2. Size 88 card (1 1/8 by 3 3/8 inches) to be used as basis of design. Only type, typographical ornaments, and patterns cut in blank metal, rubber-plate material, linoleum permitted.
3. Proofs must be mailed flat. Name of contestant to be written on reverse side of only ONE of two-color proofs.
4. Decision of judges to be selected by the editor will be final.
5. Contest closes July 25, 1933. Entries must be addressed to Contest Editor, **THE INLAND PRINTER**, at 205 West Wacker Drive, Chicago.

The Awards

Five prizes are offered. First, \$15; second, \$10; third, \$5; fourth, one-year subscription to **THE INLAND PRINTER**; fifth, six-month subscription.

Every contestant and every reader can feel he is getting a prize as a result of this contest, for the reproductions of the highest-ranking entries can be adapted to any printer's use. It is your contest, typographers, get into it!

This Month's Cover Was a Contest Entry; More Are Shown Here

ALTHOUGH it was not a prize winner, the cover on this issue ranked high with the contest judges. Hess picked it first; another rated it third; one gave it tenth place. It was designed by C. L. Teagle, typographer for the Commercial Printing and Lithographing Company, Akron, Ohio.

It is so suitably a cover for June, month of brides and roses, that it is being used this month, while it is still fresh. Teagle presented it in a medium green and orchid on light green stock, as it is printed on our magazine this month, emphasizing the part that paper and paper color play in the picture.

Teagle was twenty-four when he first exchanged artist's materials for printing ink. He worked and studied with F. M. Sulliger, publisher of the Creston (Ohio) *Journal*, for two years.

Newspapers in country towns of that day, Teagle recalls, had little equipment and he was often forced to develop makeshifts to meet demands of advertisers. His artistic training helped and Teagle made use of bits of hard rubber and home-made tools, to make tint blocks and other line engravings.

During the last twenty-eight years, Teagle has been compositor, foreman, superintendent, and typographer with various Ohio plants, constantly studying typography and the printing art, always striving for something a little better than had ever been done before.

A short time ago Teagle designed the Key-Type Copy Gage, as described in February, 1933 issue of **THE INLAND PRINTER**, for his own work. Knowing that printers and printing buyers would both benefit from the reduced printing costs resulting from lower alteration charges, Teagle put it on the market.

Anything he has contributed to printing art, Teagle declares, is the result of his own experiments and experience, blended with careful reading of **THE INLAND PRINTER** each month.

On the following three pages appear seventeen reproductions of interesting entries in the recent cover design contest. Two additional specimens are presented in the Specimen Review.

Teagle's design is included in this group so readers may compare it with others. Compare the designs also with those shown in the May issue where you may determine just how the various designs appealed to different judges.

Various covers entered in the contest, both prize winners and others, will be featured during the months to come as cover designs on **THE INLAND PRINTER**. These full-size reproductions, together with the miniatures we show in these pages, are in reality a course of instruc-



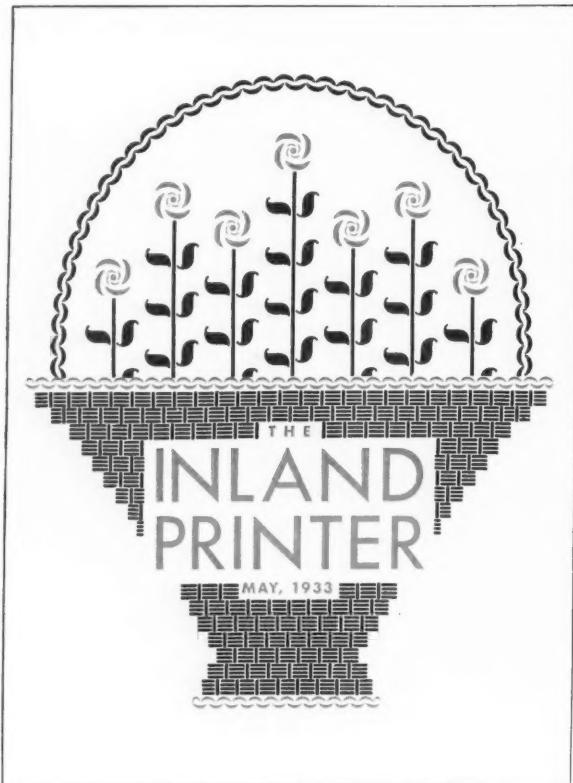
C. L. TEAGLE

tion in typographical display that any printer can use to advantage on booklets, house-organs, catalogs, and so on.

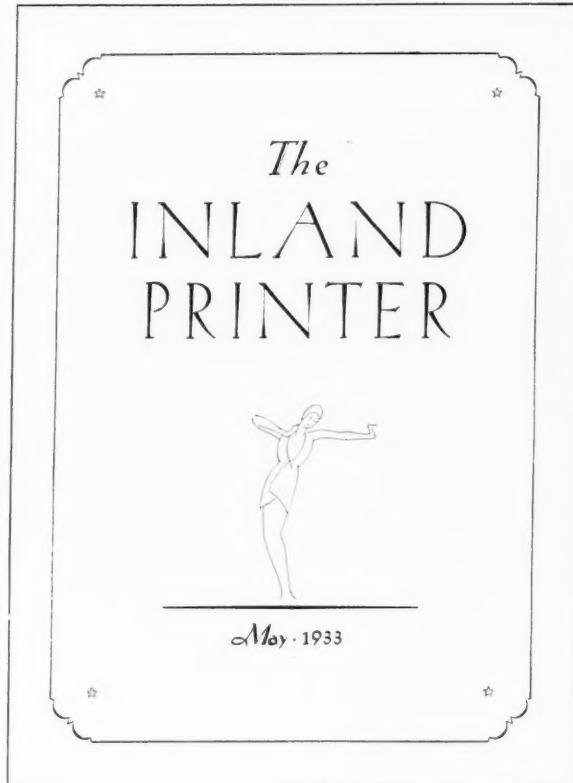
Admittedly, not all of the covers submitted have that "certain something" which makes a piece of printing distinguished, but every one offers an idea that can be adapted.

Additional cover designs are to be shown in the July issue and during following months. It will pay printers to keep these issues handy, and to refer to them when designing similar "type pictures" for customers.

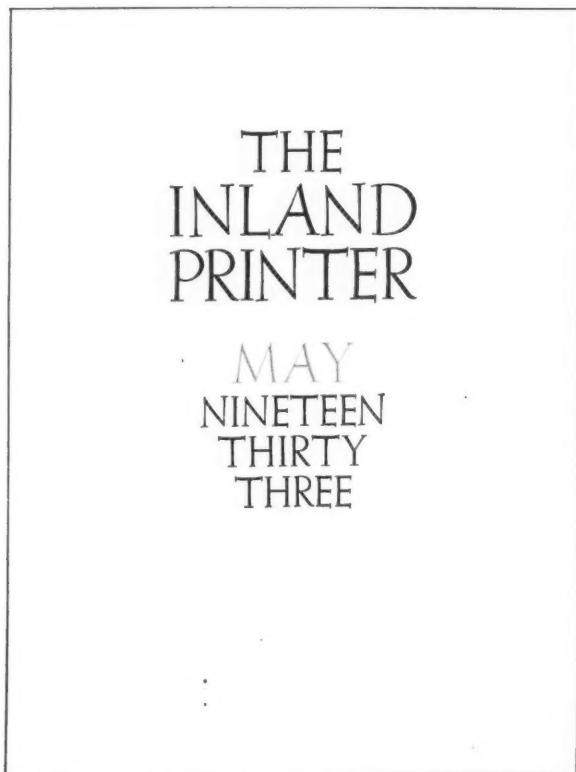
The present series of contests—letterheads, covers, and the current card competition—was started so that all printers could benefit from seeing what other printers are doing in the way of typographic designing and layout. It goes without saying that the ideas of a dozen men can be blended into a more perfect piece than if each worked alone. If the contests help printers earn more through the production of better printing, **THE INLAND PRINTER** will regard it as money well spent.



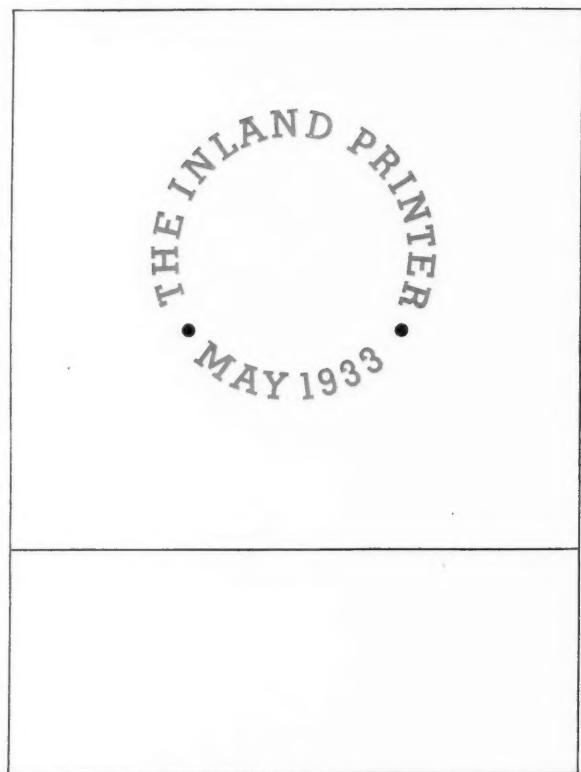
Number 62. C. L. Teagle, Akron, Ohio, submitted this in orchid and dark green on green. This month's cover



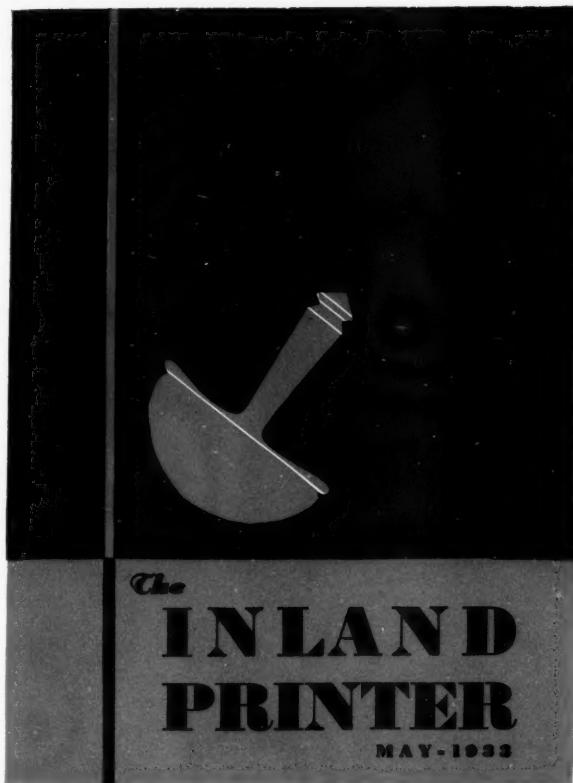
Number 40. Emil Georg Sahlin, Buffalo, did the charming lady in rules, printed orange-red; the rest is black



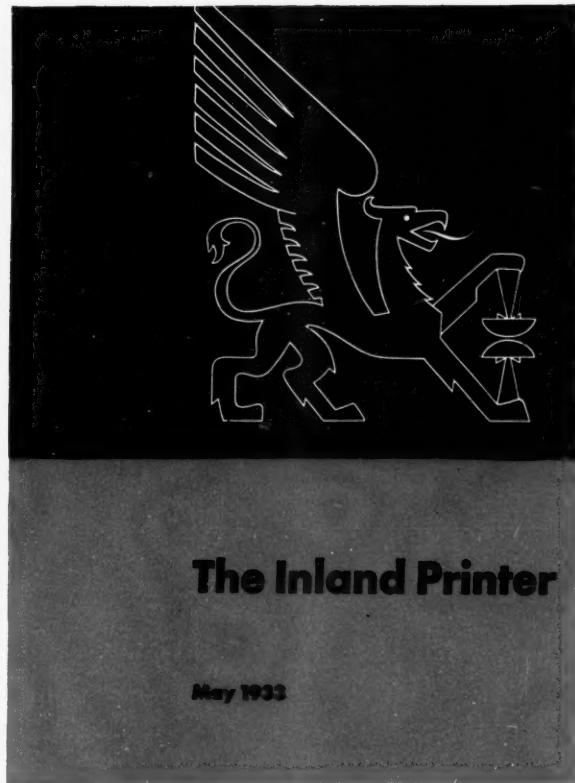
Number 116. Royal A. Schmalholz, of Indianapolis, caught the eyes of four judges with this severely simple cover design, in red and black inks on white paper



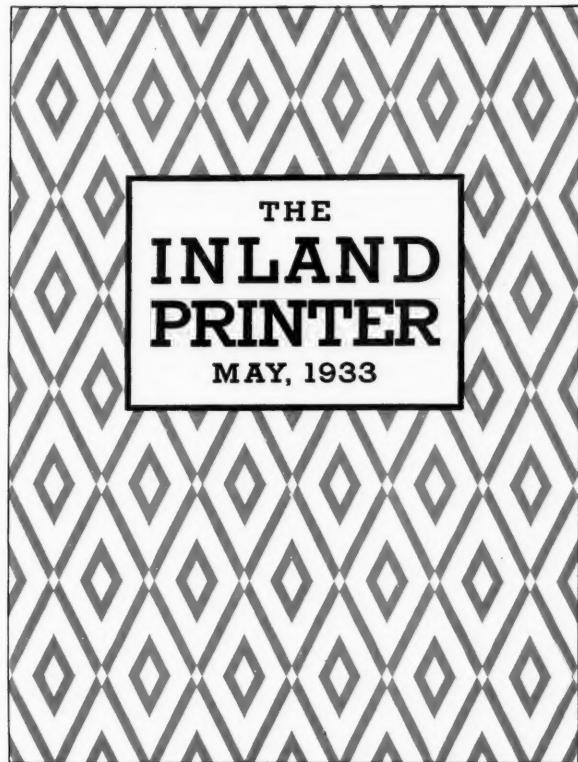
Number 65. Walter Zahn, Bayern, Germany, used brick red and blue inks in molding his charmingly simple circle of type. He also won mention with three others



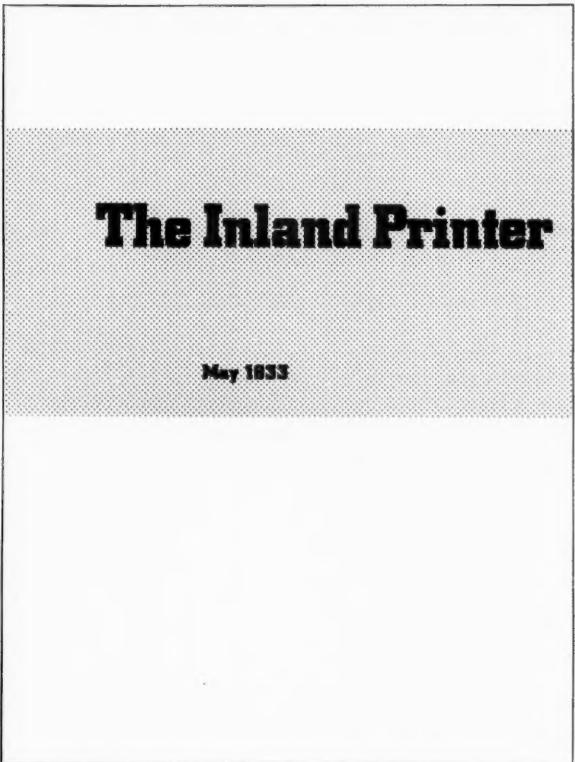
Number 84. D. A. Dunstan, Glebe, Sydney, Australia, worked out this striking design in black and green inks



Number 49. Frz. Xaver Oettl, Berlin, Germany, features a symbolic emblem in his design. Black and buff inks



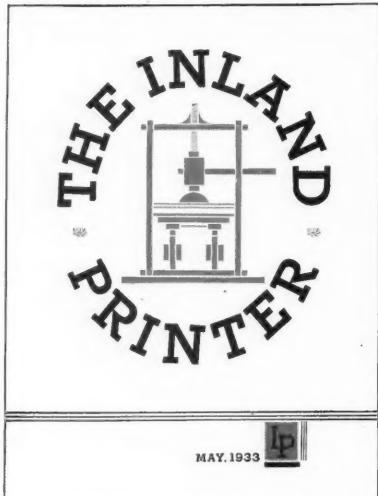
Number 32. E. N. Coolman, Chicago, made this up by repeating six small monotype-cast units hundreds of times. Black and olive-green inks on a deep buff cover stock



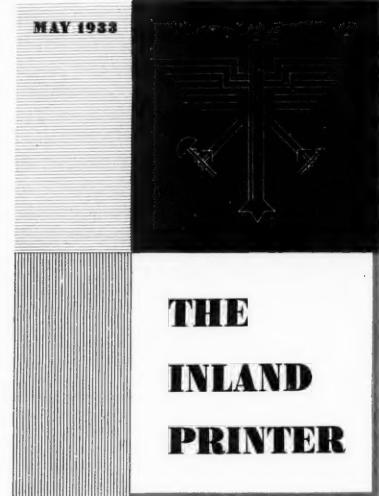
Number 22. Martin Knauer, of Berlin, made a severely simple screen of dark brown dots, with black lettering, on buff stock. It is in the modern German manner



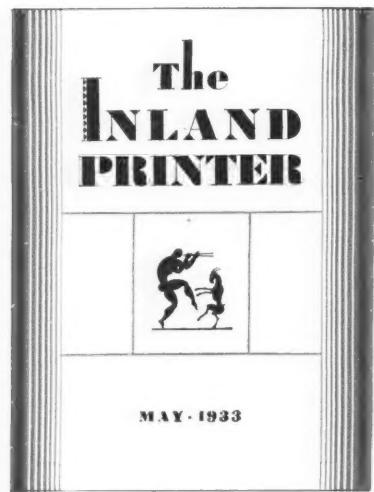
Number 41. Emil Georg Sahlin, Buffalo. Done in peacock-blue and brown on pale blue stock



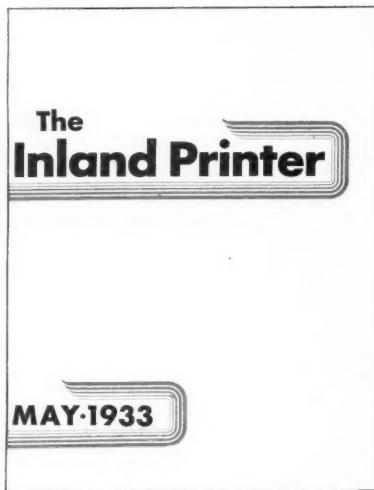
Number 63. William J. Roth, New York City, combined brown and blue inks on white paper



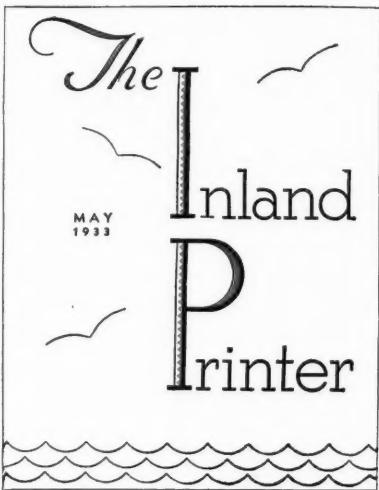
Number 72. Hermann Heck, Frankfort, Germany. Original was in black and orange inks



Number 98. C. W. Abadie, Philadelphia, used green and black inks for this springlike effect



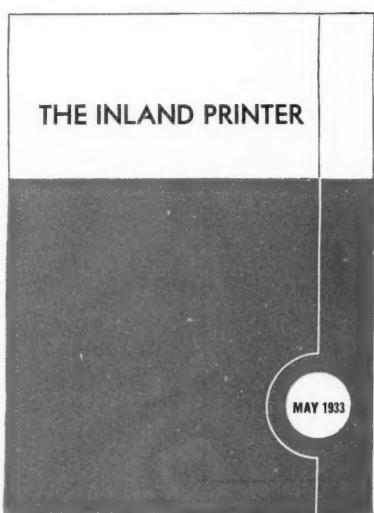
Number 21. Glenn M. Pagett, Indianapolis, did this in black and green inks on primrose



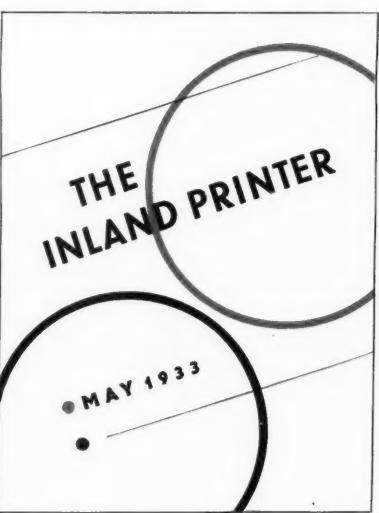
Number 61. Paul F. Gretzler, Ithaca, New York. Dark olive-green and pale blue on tan



Number 96. Rolf Olson, New York City, prefers royal blue and black inks for this cover



Number 68. Walter Zahn, Bayern, Germany, won attention with this one in blue and black



Number 54. Gottlieb Fischer, Nurnberg, Germany. Black and red inks feature the circles

THE PRESSROOM

Practical queries on pressroom problems welcomed for this department and will be answered promptly by mail when a self-addressed stamped envelope is enclosed

Lowering Cylinder May End Slur

I am in need of some information and, as I have been a continuous subscriber of THE INLAND PRINTER for the past twenty-seven years, I trust you will help me. We have had bad slurring on our drum cylinder press for some time past. I wrote the manufacturers some months ago for a supply of new parts to replace worn-out parts which may be causing the trouble, but to date have had no reply. Can you tell me if this concern is still carrying on business?

The concern is still carrying on and we are supplying the correct address; also the name of their selling agents. Until you get the replacements, it is probable you can get some relief from the slurring by pulling the cylinder down harder on the bearers.

Movies of Press Run Seem Near

A reader supplies the following interesting information:

On page 47 of the current issue of THE INLAND PRINTER, second column, you have an inquiry from one of your readers relative to inspecting printed work on high-speed machines. The General Radio Company, of Cambridge, Massachusetts, is manufacturing and distributing an item called the Edgerton Stroboscope, which is employed to observe and demonstrate machines operating as high as 30,000 revolutions a minute. You might be interested in viewing its bulletin, ET-3212.

Our company employs one of these devices in its engineering department to make a close study of experimental machinery in operation. In the Bureau of Engraving and Printing, at Washington, they have a shutter device employed for inspection of the perforation on postage stamps. These, as you know, are rotary-perforated at high speed and, on the rewind end, the stamps may be inspected.

The stamps are passing so swiftly they seem just a streak, but on looking through the shutter one may examine one stamp at a time. I do not know if this is a commercial device. My own impression is that it was developed by the Government. Probably our good friend, Clark R. Long, assistant director, can furnish further details.

I trust that you will appreciate the motive in my writing you, as I realize both of us receive many inquiries which would require a vast research department for conscientious response. You can rest assured I would welcome any like assistance from you.

The fine spirit that prompted this letter is truly appreciated, believe you me. The longer I live, the more I feel that our real progress is due at least as much to others' favors as to our own

efforts. God gave us life and health, woman may give us love, but the most precious gift of man is friendship. The writer gets a thrill helping others to information, and equally as great a thrill from the kindred souls who freely share their knowledge with him.

Asks Ink and Estimating Guides

We would be pleased to know the best way to mix inks when quantities of from one- to five- or ten pounds are to be used. If there are any books published on proper selection of inks and compounds, and their uses, we would like to know of them. We would also be glad to know your suggestions on the best way to estimate prices for book and commercial printing in black-and-white and color work for a small shop, having two linotypes, monotype, two small cylinder presses, two automatic platen presses, one large cylinder press, and a folding machine.

We are sending name of firm which makes an inkmixing machine. You will find inks and compounds discussed in "Practical Hints On Presswork" and "Pressman's Ink Manual," both for sale by THE INLAND PRINTER. While a number of books on estimating are available, you may find the articles by Jack Tarrant, published monthly in THE INLAND PRINTER during 1932, satisfactory.

Where to Obtain Parts for Press

Will you tell us where we can get information regarding adjustments and parts for a Whitlock pony cylinder press?

Try Whitlock Printing Press Manufacturing Company, Derby, Connecticut, and The American Type Founders Company, Jersey City, New Jersey.

★ ★ A Copy Suggestion ★ ★

I feel confident
there will be a revival in the
demand for quality products.
To think otherwise
would be to admit that we
are destined to become a
second-rate people.

A well known printer suggests this statement by Henry C. Turner in "Rags" will help sales

Using Better Ink is Solution Here

We are enclosing herewith two printed samples from a catalog, the plates for which we made. Will you kindly give us an impartial criticism as to the method in which this piece was printed; to what do you attribute the appearance of the printed result; to improper grade of ink, to improper distribution, or to any cause apparent to you of which we have not taken notice in examining it?

While better rollers and a more thorough overlaying would provide some improvement, the principal means of betterment is a high-grade, toned half-tone black ink, one strongly toned with both iridescent coal-tar dye blue and deep Prussian blue. The iridescent blue improves the highlights, the Prussian blue the solids and semi-solids.

Heaviest Type Lacks Impression

Enclosed find several sheets of letterheads which are examples of a trouble we have had for some time and the source of which we have failed to locate. We have been unable to get a solid color, especially on the blue. We have tried inks from different makers and have the same trouble in hot and cold weather. Be hard with us. We shall appreciate it.

If you will look at the reverse of the sheet, while holding it at an angle toward the light, you may note that while the small type (which print all right) have enough impression, none is apparent on the heavy lines (which print hazy). This is just the reverse of what should show. The small type need light impression, the large type a full impression which should be apparent on the back of the sheet. If you will underlay the heavy lines with French folio, you will get a satisfactory print, provided you use a hard packing and bond ink when printing on bond paper.

What Causes Imperfect Cutting

In cutting half-ream piles of eighty-pound coated book, I recently experienced trouble with the sheets lengthening from the top to the bottom of the pile from two points to one-sixteenth of an inch. We have a three-piece, split back gage, and I know that the gage is square with the sides and the sheets are even the full width of the cutter. Will you let me know how the trouble may be remedied? Is it in the knife, or what?

The two most likely causes are: First, a weak clamp, and second, most common, the wrong bevel on the knife.

Ending Chalk-Overlay Shrinkage

Some years ago we used the chalk relief overlay makeready, but for some reason the pressroom has gradually drifted back into using handcut overlays. There seems to be no particular reason for this shift, except that our pressmen have complained that chalk overlays shrink. However, it is the feeling of the management that we will be able to get both better and quicker makeready with chalk relief overlays. Before we take this matter up with the pressroom, we should like to get your opinion on the subject. Any hints you may send us on the chalk overlay will be greatly appreciated by our staff.

Without doubt, the mechanical chalk relief overlay is considered the best available. In order to avoid shrinkage, heat the chalk overlay board to drive out moisture, which cellulose naturally absorbs, just before you are ready to pull the impression in overlay ink prior to starting the etching.

After the overlay has been etched, place it between blotters and insert between two sheets of metal to keep flat while drying. You may heat the chalk overlay board over gas flame, electric heater, steam pipe, and so on, but be careful not to scorch.

With this information, users of the chalk overlay need not worry about shrinkage, for the preliminary heating reduces the dimensions of the sheet to the minimum beyond which subsequent shrinkage cannot go.

Roll-feed Best for Thin Papers

What is the most efficient method of feeding thin tissues and printing same?

If the volume of work is sufficient, roll-feed presses are preferred.

Is Prospect for Multicolor Press

Does a multicolor press do first-class printing? Is there much trouble in getting it ready for a run? What is the usual price of this press? What companies handle them?

In the absence of specific information as to your requirements we are supplying the names of various concerns which sell the different types of multicolor presses. These presses meet all requirements on the classes of work for which they are used. A pressman with experience on a single-color press soon learns the multicolor operation.

Printing Cigaret Case Is Tricky

Please inform us as to the possibility of printing on a metal cigarette case. Would it be economical and practical? It is our opinion that it would be impossible to get register in a multicolor run on a platen press, and that the case would "give" enough to prevent a firm impression over the entire surface.

Yes it is possible to obtain a special platen with a sort of hump on it over which box tops, cases, and so on may be laid, and printing may then proceed.

In your problem, it is necessary to open the case, secure the clamps, which hold down the cigarettes, in one half of the case while you print on the other half, a rather slow and costly method.

Wishes to Print 82-Inch Strips

We are asked to consider printing strips of paper four inches wide and eighty-two inches long, to be used in motion-display advertising. We may have occasion to print a considerable number of advertising selections, and we would like to know the printers in this section who can handle, in one printing, a strip of this length.

Advise that you consult the list of manufacturers of presses for printing long strips sent you.

How to Print on Paper Cylinder

We are desirous of receiving information relative to printing directly on paper cylinder packages, already made up. We are manufacturing a new, cylinder, paper ice cream cone, on the outside of which appears a pasted, printed label. If it is at all possible, we want to print directly on the package.

It is possible to do this with special printing presses of the type somewhat similar to those used to print on round pencils, glass electric-light bulbs, and so on. We are giving you the sources of supply of such machines.

Wants to Cast His Own Rollers

We would like to know of any wholesale house which supplies the rollermakers with dies, materials, and so on.

The principal ingredients, glue and glycerin, are easily obtained. The various press manufacturers supply molds (brass hollow cylinders), and instructions for casting are available. Would not advise you to make or even to cast your rollers. If you are determined to cast your own, buy the composition from the rollermaker and profit from his experience. In this age of specialists, you will earn more in printing than in making roller composition.

★ ★ A Copy Suggestion ★ ★

Business
*is generally quiet with
the concern that keeps
quiet about its business*

You can never be sure that others know what you have to offer unless you tell them. That is why we keep telling you about our printing. . . .

COMMERCIAL printing can be utilized to your advantage in telling others about YOUR business.

Commercial Printers, Limited, of Edmonton, Canada, uses this copy in its house-organ

Workups On the Cylinder Press

We experience some difficulty with workups on our cylinder press, particularly the handset forms. Can you advise us as to what our trouble is? It has us going.

Workups are caused by the chase or form or both not being firmly seated on the bed of the press. This condition is caused by faulty spacing, which necessitates too tight a lockup, which causes spring in the chase or form or both; the spring causes the pumping which results in workups. Carefully test the justification. The wood bases may not be square, or larger at the foot than on the face or vice versa, and the same applies to wood furniture. Everything should be snugly rectangular, top and bottom, to hold firmly in lockup, without superfluous squeeze on the quoins. Care in the composing room is the answer.

Vibrators Stop Platen "Ghost"

Under separate cover we are sending five cartons printed in two colors from reverse plates which we recently ran on a platen press. You will notice "ghosts" in the prints more pronounced on some than on others. Some were so bad we had to throw them out. We would like to have your comments as to what is the cause and the preventive. We have never experienced this before.

Vibrators are required on the form rollers when printing plates like these, mostly solid. The platen press with a platen, as distinguished from the rolling impression of the cylinder press, requires a stiffer ink. In fact, you will get best prints with the stiffest ink that the paper will stand without picking on the platen press. Keep this in mind.

The prints on which the "ghosts" show worst are a shade lighter, and this shows there was too much soft varnish in the ink. The ink was not thoroughly mixed and probably the temperature was considerably higher at the time that these were printed.

In order to make the running easier, equip the press with two vibrators and use platen-press halftone inks, preferably run straight from the can.

Useless on Some Tracing Cloth

I have been endeavoring to find an ink that will print on tracing cloth like sample, and be permanently fixed against washing away when the cloth is cleaned with gasoline or other cleaning solution. I have asked one of the larger ink houses for this ink or information as to the same without success. Can you give me the source of supply?

It is probable that this tracing cloth will not hold printing ink against washing off. However, we are giving you the names of inkmakers who have specialized in inks for use on tracing cloth, and they will advise whether your problem has a suitable solution.

THE PROOFROOM

Questions pertaining to proofreading are solicited and will be promptly ★ By EDWARD N. TEALL
answered in this department. Replies, however, cannot be made by mail

What Is a Yen? Who Started It?

May I ask where "yen" comes from? Back in November, 1932, you used it: "those who have a 'yen' for quaintness." I can guess its meaning, but would like to know its derivation and its history.—Oregon.

So would I! I first heard it as rather advanced slang, then it came into fairly common use, and after having some vogue in popular print it now seems to be gradually disappearing.

I quoted it as timid souls do when they are not quite sure of their ground—or want to show that they are too intellectual and tony to indulge in cheap words without labeling them. Many of our readers have some information as to origin of the word, but I doubt if any one will take the trouble to share his knowledge with the rest of us. The word seems to carry the sense of "desire," "yearning" as I have seen it used. If any member of the *Proofroom* family disagrees, please write!

Singular Sense of Plural Forms

I am a young editorial writer; that is to say, though not a kid in years, I have been but a short time at this game. Having formerly done time in the proofroom, I am acquainted with your work in answering queries about language, and so am turning to you for help. In an editorial about boxing I wrote: "Ten rounds, if on the level, is enough; if not, it is ten rounds too much." My chief changed "is" to "are." Whose grammar was correct, his or mine? I am thoroughly puzzled.—Florida.

The chief was so grammar-conscious, he lost track of his facts. Suppose you go to the store for a package of sugar. You say, "Two pounds is all I want." You would say, "I have \$10; it is sufficient for the trip." Or, "Fifteen feet is more than I can jump," "Three weeks is a good vacation."

When you tell some one "These six books are good," you mean that each one of them is good; all six are good. In the same way, if you say "These ten dollars are counterfeit" you mean each one of the ten is phoney; this is quite different from the use of "ten dollars" in the sentence above, where the symbol "10" is used, and a single sum of money is what you have in mind.

Thus if you said "The first ten rounds were fast," you would mean all of them

were fast; each of them was fast. You would be speaking of them as separate rounds, and the verb would be plural. However, when you say "Ten rounds is too much" you are thinking of a single thing comprising ten parts, and the singular verb is in order.

And this deserves to be pondered: There is a difference to be observed also in the second part of these expressions; that is, the difference between "much" and "many," "little" and "few." Ten rounds *is* too much or too little; ten rounds *are* too many or too few. The difference is too obvious to require an explanatory elaboration.



Hell-Box Harry Says—

By Harold M. Bone

No, Henry, *vibrators* are not used for the purpose of *massaging* electrotype shoulders.

Eggs and hand type both must be *laid* before they can be *set*.

Some combs overwork *extended* letters just because they like the *wide-open faces*.

Blanket contract forms should always be carefully *slipsheeted*.

A relative, who was left out of an estate, contested the will on grounds of *poor distribution*.

And, of course, *fashion books* should have attractive *jackets*.

When an *apprentice* threatens to quit unless a raise is forthcoming, the boss finds himself "between the *devil* and the *deep blue sea*."

A matrix recently got into a jam and had a couple of *teeth* knocked out.

Then there was the bankrupt printer of *sheet music* who had to sell out his business for a *song*.

*Of all the words a printer hears,
The ones that almost bring a sob
Are "Sharpen up your pencil, man,
If you expect to land this job."*

Collective Noun Always Singular

Has grammar anything to do with the New York *Sun's* "If a majority of the delegates was pledged"? It's a matter of taste and feeling. To me the word "majority" is here plural; it refers to delegates, who are persons, individuals. I couldn't say anything but "a majority were pledged." The presence of the plural modification "of the delegates" doesn't affect it at all except to inform me what the majority (necessarily more than one) consists of; and that is not grammar.—California.

Grammatically, the majority is considered as a single thing. The whole is divided into two parts, the majority and minority. Each is a part of the whole; the majority is, and the minority is. The individuals, in this view, are no more thought of than are the molecules of which a stone is composed. The majority was pledged because the individuals in it were pledged. That is good sense. But grammar is not changed even though we deliberately subordinate it to other factors in making sentences.

Asks Right Division of "After"

In our organization controversy seems to arise between proofreaders and linotype operators as to the correct division of the word "after." The proofreaders favor "af-ter" and the operators "aft-er." The dictionaries differ, and thus we are unable to come to an agreeable conclusion. May we have your advice? It will be appreciated.—Ohio.

"Webster's International" gives it as "aft-er." The "Standard" says "af-ter." The "International," deriving the word from Anglo-Saxon "aefter," says: "The ending '-ter' is an old comparative suffix, in English generally '-ther' (as in 'other'), and 'after' is a comparative of 'of,' 'off' (see 'of,' compare 'aft.')."'

It seems to me the "International" crosses its own trail. It does not keep the suffix "-ter" intact; the word as divided, three-and-two, says in effect: "This mean 'more aft.'"

But division according to etymology is the British style. The American way is to divide according to pronunciation. This gives the preference (strongly) to "af-ter," which is supported by my rule for such words: "Two consonants coming together but pronounced separately should be in two separate syllables." Compare "for-tune" and "pic-ture."

In Budgeting, Watch Your "t's"

Is it "budgetting" or "budgeting"? "Budgetting" is consistently used in Stuart Chase's "A New Deal," published by the Macmillan Company. Words accented on the first syllable do not as a rule double the final consonant when an ending beginning with a vowel is added. Example, "benefit," "benefiting." I wonder if you agree with me—*Indiana*.

It is not a part of the argument, but it is a fact that "budgetting" looks like "bud getting," which would mean "getting buds." The endings "-ing," "-ed," "-er," are best treated as separate syllables, and when the final syllable of the verb is not accented, it is not necessary to put in a "t" with the suffix. "Balloting," "fidgeting," "riveting," are correct spellings.

In the one-syllable verbs ending in "t," we do add another "t," as of course the syllable is accented: "getting," "betting," "fitting," "blotting." This is not really a "double" letter, as the "t's" are in separate syllables.

"Forgetting" is an example of a two-syllable verb in which the final syllable is accented and which therefore takes another "t." "Abetting" is another.

Much confusion arises from the fact that proofroom and shop debate often gets into the field of false analogy, as when someone says "You write 'getting,' therefore you should write 'benefitting.'" The fact that each ends with a "t" is not decisive; accent must be considered in making your rule.

Plans to be a Union Proofreader

I am twenty-four years old. About a year ago, having previously been a school teacher, I was given a position in a commercial printing plant as proofreader. It is an open shop. Recently I went up to get some information about joining the union. I expressed a desire to eventually land a position on a newspaper or in a book publishing house, preferably the latter. He said I wouldn't have a chance on a newspaper, and if I persisted in my desire to get on a newspaper, I should go to some school and take up hand composition or linotype. Otherwise, if I went on desiring to be only a proofreader, the best place for me would be a publishing house. What should I do about this?—*Connecticut*.

"Only a proofreader"—huh! Just for that, I should think you would want to pitch in, make yourself the best proofreader in the country, and then to ask your adviser what he thought of you. Of course, it does make a difference which you would rather be, compositor or proofreader. If you want to be a machine operator, you might continue your present employment by day, and study linotype by night in a vocational school. It would be hard work.

As for proofreading on a newspaper, there are some open-shop newspapers. You are too old now to serve the neces-

sary time in the shop. You will encounter similar difficulties in breaking into the book-publishing business, too.

It seems a wise schedule would be to hang onto your present work, study linotyping at night, qualify for the union, get your printshop experience, and then, if the desire to be a proofreader persists, ultimately swing over to that kind of work.

Calls It "Invitation to a Dance"

I have thought that some of the replies in *Proofroom* have sidestepped, but have considered there might have been purpose—to bring in other answers to the questions, or, as one might say, as an invitation to the dance. I enjoy the comments from other States as well as your own comments, and wish there were more of them. It is a good way for proofreaders to keep in touch with one another; it promotes "family feeling."—*Minnesota*.

Honesty is frequently not the best policy, but let me say at once that when I seem to sidestep, it is much less likely to be from fear of getting in bad than from unwillingness to assume authority and pose as one who knows it all and has a commission to inform the world what is right and what is wrong.

To my way of thinking, one of the finest things about the English language is that it offers so many easy and perfectly satisfactory ways to go 'round a difficulty. (Of course, we should avoid abusing the privilege!) Perhaps I am wrong, but it does seem to me that our readers are much more concerned over practical matters for printers than over the fine points of technical, rulebook grammar. They want to know how to produce good, clean work, punctuation-proof against reasonable criticism.

That my answers do not assume omniscience is obvious to any reader of the department—and, in my own view, their special virtue. That they are always right, I do not claim. That they help querists understand the opposing possibilities in the problems of the shop is the hope that keeps me going.

The department does indeed offer a meeting place for proofreaders, where they can talk things over, helpfully; and it would be still more useful if the folks would send in more queries, instead of waiting for someone else.

★★ A Copy Suggestion ★★

God gave the little squirrels
Acorns to eat but He didn't
throw them into their nests

Keith County (Nebr.) News heads copy with this idea, worth space in your own advertising

Good Old Genitive Helps Us Out

In the February department you stated that it would be appreciated if some member of the *Proofroom* family could state precisely the difference between "He is a friend of John Wilson's" and "He is a friend of John Wilson." The reason for the sign of the possessive is that "John Wilson" is in the genitive case: "He is a friend of John Wilson's" (owning). The distinction can be plainly seen in "a painting of my father" (objective case) and "a picture of my father's" (owning). In "He is a friend of mine" the "of" may be considered partitive, according to Reed and Kellogg, "Higher Lessons in English." "A friend of mine (ours, yours, hers, theirs)" is equivalent to "one friend of my friends." All that is rather finespun, but somebody may get some light from it, as I do from comments you publish.—*New Jersey*.

Is it not true that careful speakers or writers would never be caught on "a painting of my father" or "of my father's"? This is the new contribution which this letter makes to the discussion. I'm strong for the genitive if it helps the run of plain folks to make the necessary distinctions and avoid ambiguity, but I certainly do think the advanced grammar books overwork the poor old thing somewhat.

Dividing Foreign Words Wrong

Lately I have observed a great number of cases of hyphenation in the middle of a syllable, in names spelled in foreign languages. Look: *Wilhelm-shoehe* for *Wilhelms-hoehe*; *Mat-suoka* for *Ma-tsuoka*; *Scig-liano* for *Sci-gliano*. Quite evidently the linotypers and the proofreaders have thought they were dividing on syllables, and they would have been if these words were spelled in English. Probably most readers of the newspaper would call the last example *Skig-liano*, whereas the name would be approximately indicated in English letters as *She-lyahno*. So what? Education for everybody in the fact that English is not a model for other languages?—*Utah*.

One of the most common errors in all division of foreign words is "Reichstag" for "Reichs-tag." Another that used to be common is "Roths-child" for "Roth-schild." This name is made up of "roth," "red," and "schild," "shield" (unless I have forgotten all the German I used to know). Without doubt the fact that "child" is a word in English contributed to the commonness of the incorrect division of this name.

Now, I am willing to confess that while I know enough about Italian to divide "Scigliano" correctly, I did not know enough about Japanese syllabication to have caught "Mat-suoka"; in fact, I would not even have challenged it. Some years ago I helped a big newspaper-publishing firm in Japan get up a book on proofreading, and they gave me a beautifully bound copy of the book—but I do not know Japanese.

It would be fine if all typesetters and proofreaders knew enough of foreign

languages to be able, at least, to perceive where the possibilities of error lie, so that a ruling might be had in doubtful cases. That of course is impossible. That point, however, does but encourage the ambitious worker to improve his equipment for his work by going out of the beaten path to pick up special knowledge of these things.

The trouble is, in most newspaper plants, the editor through whose hands the copy first passes does not know any more about such matters than the man on the machine or the man at the proof-room desk. It wouldn't be a bad idea to have the person in the plant who happens to know most about these things go to work and make a special effort to find out about the names as they begin to appear in the news, and compile a list for office use. It would pay. The public as a whole is not particular, but the *readers of each nationality* (in descent) would appreciate seeing names from their old fatherland handled correctly in their newspaper.

Young Proofreader Must Use Tact in Dealing With His Superiors

By EDWARD N. TEALL

COPYHOLDERS, as must all beginners, need to "watch their step." Not so long ago a young copyholder told me of an experience he had just had. Work was slack, and he was idly looking over a proof that had been read. It was the proof of a page ad; this happened in a large newspaper office.

The youngster happened to notice a wrong-font letter. A moment later, his keen young eye detected another wrong font. On finding a third, he "took fire," and went through the whole proof carefully, finding and marking a series of wrong-font letters in the text.

Then the proofreader happened to look at that proof. He saw the marks. He too "took fire." He was red hot.

Waving the proof, he thundered at the copyholder: "Did you mark this up?" The young man said he had.

"What do you think you are? I've been here more years than you have weeks," he said. "Do you think you can come in here and run the place after a couple of months?"

He was angry. He was unreasonable. In fact, he was also foolish.

Lesson for both

In this little incident, characteristic of life in the printing business, there is a lesson for the greenhorn—and another for the veteran. The youngster was getting the first demonstration of the need of judgment in his work. The older man was being served with warning notice, and should have recognized it for what it was worth to him.

Quite correctly, but not at all tactfully, that young chap told the proofreader who bawled him out that he was hired to work for the paper, and when he saw errors being made, it was up to him to correct them.

He would have been an unprofitable employee had he done otherwise. It is any one's "business" to save the paper from printing things wrong. But what that young fellow needs is a little talk from some one in authority about the best way to do such things.

Youth must use tact

The young worker may know that an older worker is at fault, that his work is not being done just right. However, he should be extremely tactful in making this extra, unrequired contribution. He should remember that the older person has a pride in his past record perhaps greater than that which he feels for his present position, and that he is bound to be sensitive under correction. Whether he knows it or not, he may be slipping. And he is apt to think of the beginner as an upstart.

For two reasons the youngster should be careful: First, because it is always good to be considerate of others; second, because it will be to his own advantage to have the good will of all his fellow workers in the plant.

While it is true that his employer is entitled to every bit of service the beginner can give, it is also true that he is



"In the Days That Wuz"—In the Making

Cartoon by John T. Nolf, printer-artist

at the end of the line, and cannot afford to take risks of getting things wrong when he means to get them right. It is always possible that what seems to him an error may be correct, or what is actually wanted in the work.

This young fellow would have been wiser if he had said to the reader: "I have been looking over this proof in odd moments, and I think I see some things that got by. Isn't this a wrong-font letter? Would you like me to mark them as I see them? It would be good practice for me, I think."

Duty is to employer

Or possibly he could think up even a better way to make his approach and win the reader's good will. If the reader had knowingly refused to let changes be made, then it would have been quite proper for the young worker to go to the foreman and quietly inform him what had happened.

Again, there is something to be said to that reader. He should be reminded that the older worker who hops all over the new hand is hurting himself. The master worker acknowledges his mistakes more graciously than the lesser worker. He makes fewer, but he knows how easily they can creep into the work. He may be humbled by having his mistakes pointed out to him, but he refuses to emphasize his slip by making a fuss.

It would have been smart for this reader, recognizing the eagerness of the young copyholder, to have given him more opportunity to work off steam; it would have been to his own interest to have decided then and there to give himself the advantage of a check-up by the keen young eyes and the tyro's zest for the chase of errors in type.

Experience is needed

All this is not to say that an eighteen-year-old boy copyholder should be as wise as Solomon, or a proofreader verging on superannuation must be a saint, with saintly patience. The youngster is entitled to learn from experience. The oldster has some claim to consideration and forbearance. But the quicker the young worker learns the value of tact, the better it will be for him. And the elder worker will strengthen his own position by earning the loyalty of his youthful, inexperienced helper.

Few young workers deliberately set out to climb at the cost of those ahead of them in the line. They simply do not realize the old worker's fear of being displaced. Each can be a valuable ally to the other, if good sense is used. And either can cost his paper a lot of money by "fighting" the other.

Life of Paper Is Lengthened by Use of New Chemical-Control Tests

By E. KENNETH HUNT *

NOT SO MANY YEARS AGO, the paper industry was without any form of absolute control over the retention of strength in the paper during a normal period of usage or life. For instance, a sulphite bond paper, made with good strength at the time it is finished on the paper machine, might in a comparatively short period deteriorate considerably in strength; likewise a sheet of book- or coated paper.

We spoke of a paper a year or more old, which was found to be tender and to fall apart readily at the fold, as being "dried out." This was really due to lack of control over the strength-life of the fibers in the paper.

In this issue I will discuss a scientific chemical test with far-reaching importance and effect upon papermaking and the use of paper. It concerns the control of alkalinity and acidity and the strength life of the paper. The chemist calls the test "pH control."

The pH test is a scientific method of measuring the intensity of acidity and alkalinity. In recent years, due to the swift progress of chemical-engineering application to industry, it has become available to a great many manufacturing-control problems, covering a wide range of business, for water-purification work, corrosion problems, sewerage disposal, industrial waste, sugar, jelly, candy, gelatin, and glue manufacturing, manufacture of inks, dyes, pigments, textiles, leather, electrotyping and electroplating, and other uses.

Though its application to papermaking, outside of laboratory experimentation and routine, has been but a recent development, papermakers have long known that the influence of alkalinity and acidity and the control of the degree of either are important.

Little by little the chemists of the paper industry, aided by chemical research in all industry, learned that the control of acidity and alkalinity had an important place in the relation to the amount of waste of filler material, such as clay, which is mixed with the fibers; over the control of the retention of the strength of fibers after the paper is made; control over the shading of paper in color; control over viscosity

or fluidity of coating solutions, and in control over corrosion of equipment.

A simple definition of the pH test begins by comparing the scale of comparative values of acidity or alkalinity to a thermometer. The chemist, in taking pH tests, reads from the point of neutrality where material being tested is neither acid nor alkaline.

This point (reading as on the thermometer) is at the point of seven. Anything under seven, like 6, 5, 4, 3, or 6.1, 5.2, or 4.3, would be on the acid side. Anything more than seven, like 8 or 8.2, 8.3, 8.5, or 9 or 10, would be on the alkaline side.

A simple test of alkalinity or acidity known to all of us is the use of litmus paper, which turns blue when a solution is alkaline and red when a solution is acid. But by the comparatively new pH equipment, the degree of alkalinity or acidity can be measured to an infinitely greater extent, since the litmus merely gives a range of red or a range of blue shade that is indefinite.

As an example of how accurate the pH test may be, *pure* water is neutral or at point of seven on pH control. If the water reads acid at the point of six, the intensity of its acidity is ten times greater than that of pure water; but if it reads at point one on the acid side, its degree of acidity then is one million times greater. Similarly, if it reads at point thirteen, the intensity of its alkalinity is one million times greater than that of pure water or if it reads at nine, one hundred times greater.

Several tests possible

Papermill acid- or alkalinity-control tests usually are made at the beating engine, where the fibers are macerated, partly hydrated, and mixed with various other materials in addition to water. Another test place is on the paper machine, as the paper stock flows out upon the wire of the machine and part of it comes through the wire in the form of what is known as "white water," which is water with a small amount of fibers and other material.

Back of that is a long series of acid or alkalinity control tests made during the process of pulpmaking.

In book papers, bonds, and in other printing papers, made of chemically cooked wood pulp, a prepared solution

*Hunt is the advertising manager of The Champion Coated Paper Company, and has been in the papermaking business for years.

of rosin is used for sizing so that the paper will repel water or other liquids. Otherwise the paper will have a blotting surface. The method used to make this rosin stay in the paper stock is to precipitate it by means of a solution of alum, which in itself is acid. Enough alum has to be mixed with the pulp to precipitate all the rosin size put in.

Before an accurate control was made possible to the papermaker, it was a common practice to put in an excess of alum, in many instances far beyond the requirements of the amount of rosin in the stock, in order that all the rosin would be precipitated.

This excess alum solution remained in the stock and allowed the fiber to deteriorate after the paper was finished. Thus, a paper of original normal strength thereby lost its strength at some period after being made and became of a much lower quality than the manufacturer had wished. At the same time the manufacturer had a considerable loss in the retaining of the filler material, such as clay, which he put in to make the paper more opaque and smoother.

Could not control shade

He was troubled, as well, with variations in shade that were out of control, in many instances, due to this lack of control over acidity.

In the use of a paper, we have understood, from many years of experience, that paper made up from rag fibers would last longer than paper made out of wood fiber. This was fundamentally true because of the fact that cotton used for making rag fibers is in itself pure cellulose, free from a great many other materials, and, in making it into pulp, the chemical process does not have to be carried so far. There is less chance for acidity to work on these fibers due to the fact that there is less opportunity for acidity to be present in the various processes of conversion.

Wood fibers, unless under the most opportune and happy circumstances of controlled craftsmanship, could not be guaranteed to last but a comparative fraction of the time of the old, handmade all-rag papers that had retained their strength and intended characteristics for so many years.

Today, with scientific control over acidity and alkalinity in the manufacture of paper, the papermaker using chemically cooked wood pulp (soda, sulphite, and sulphate pulp, as differentiated from ground wood) has at his disposal a means of greatly extending the life of the strength of wood-pulp papers of various grades and types.

In making the test, the operator takes a test tube of a known amount of water from the beating engine, the paper machine, or both, and, by adding to this sample a selected indicator solution, is ready to compare the colored sample with the color of the particular comparator bottle of known pH to determine how near the production process has arrived to the desired acidity or alkalinity.

In one practical form of pH-control equipment, these comparator-standard bottles are placed within a circular frame; it can be spun swiftly around, and the matching of the sample being tested with the standard color of desired acidity or alkalinity can be done quickly and simply.

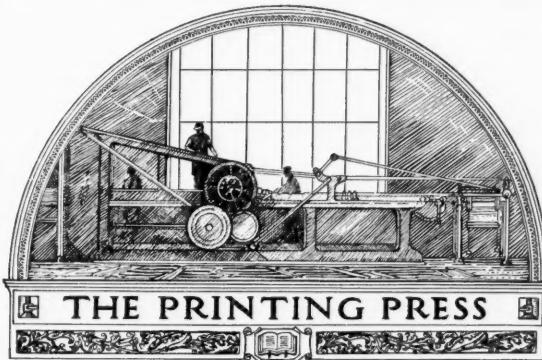
One great assurance to the printer today, where pH-test control is being used in the manufacture of the paper he buys, is that shade variation in such coated and uncoated papers, the retention of fiber strength during the use of the paper, greater uniformity in surface, due to better retention of fillers and better control over viscosity or fluidity of the coating solutions used, promise better results to him on all of his work.

Quality is improved

Applied to the engraving business and to the ink business, it is readily seen that the trend in modern manufacture of the materials the printer uses is all working in his interest, toward a point of accumulated progress—a point already reached which allows him to go far beyond the quality of the work of the printer of twenty years ago or even of more recent times.

Now paper, fitted to every purpose, inks, plates, and processes to give any desired effect, enable the printer to produce printing perfectly attuned to the *feeling* of the message.

ED. NOTE: An interesting, elementary treatise on pH control for industry, including the paper industry, electroplating, electrotyping, dyes and pigments, which would be especially interesting to printers, has been published by The La Motte Chemical Products Company, of Baltimore. Another interesting pamphlet is published by W. A. Taylor and Company, Baltimore. These are books from which the layman can obtain a clear understanding of the meaning of pH testing.



By CLYDE B. MORGAN

We hear the rhythmic ebb and flow,
Familiar sound of steel on steel;
We hear the rumbling, rhythmic blend
Of noise of cam and cog and wheel.

The noise, the din, the mighty roar,
The surging rhythms, hour by hour,
Are mixed with human wonderment
The while we marvel at the power;

The power, innate in senseless steel,
The power endued with strength that gives
To us, a millionfold, the thought
Of man—the printed page that lives;

The thought enshrined upon that page!
How paltry would its message be
Without the clash of steel on steel,
The press that sets this message free!

Alas! How impotent man's thoughts
Without the press—its strength and power—
The noise, the din, the mighty roar—
The surging rhythms, hour by hour.

There is a number of different types of equipment employed in the making of acidity- and alkalinity determinations and, without going into a technical or elaborate discussion of them, they consist of a series of glass, test-tube-like bottles, and which the chemist calls "comparators," each one a different-colored solution.

Each one of these comparators represents a degree of pH, that is, a degree of alkalinity or acidity starting from seven and going to nothing on the acid side; and starting from seven and going to fourteen on the alkaline side by fractions that represent infinite selection between each point.

Ink Standardization, Color Harmony Are Combined

A new and interesting color system has been developed by H. H. Behrens of the Associated Ink Company, of San Francisco. It is a large portfolio, 15 by 24 inches, containing two color charts, two special masks for color harmony, two formula guides which analyze all ink mixtures possible with the system, and a packet of color swatches.

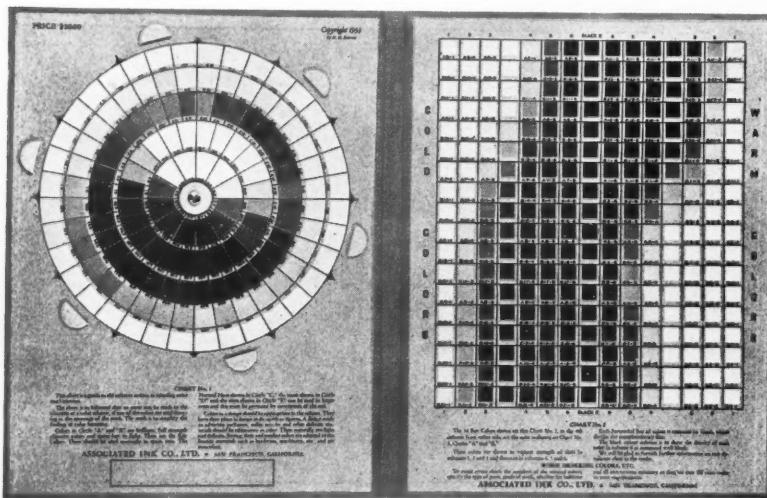
The system is a successful attempt to give the printer a device for color harmony, which not only reveals countless

standardized proportions to these "normal" hues to form seventy-two dull, grayish tints (two series of thirty-six).

This contributes 108 more tones—a grand total of 360, all made from a basic palette of twelve.

These colors are exhibited in two charts. The standardization feature of the system is contained in two formula guides. Any tone can be mixed conveniently and accurately by the printer or inkmaker by checking these guides.

Whether the problem is to find delicate, blending colors, which will still have sufficient visual strength, for use



Showing the arrangement of the color charts in the Behrens System. There are 360 color specimens, all mixed from a basic palette of twelve inks. Formulas for all are a part of the plan

beautiful color schemes, but which also furnishes a key to the ink mixture of each tone exhibited.

First of all, the system is founded on twelve basic colors, or toners. These hues are used exclusively. In a second step, these twelve inks are mixed and combined to form twenty-four more pure colors—giving the printer a total of thirty-six key hues of full intensity.

Next, these thirty-six pure colors are exhibited in modified tones. One hundred-eight tints are formed by standardized additions of white (three series of the original thirty-six hues). One hundred-eight shades are formed by standardized additions of black (also three series of the original thirty-six).

Now at this point the printer has 240 tones, including and made up from the original twelve basic colors.

The system, however, is even more thorough than this. To include gray tones, thirty-six key colors are mixed as opposites (orange and peacock, red and green) to form thirty-six "normal" hues. These colors are soft, grayish, and mellow in tone. Then, white is added in

in a women's specialty shop folder, or a question of finding the smashing contrasts best suited to some dynamic sales message, the answer is here.

For harmony, there are two special masks. These masks are laid over the two charts and manipulated at will to get an unlimited variety of schemes utilizing pure colors, tints, shades, and dull tones. Harmonies of analogy, contrast, and the split-complement are all possible to the printer.

Finally, the system includes an attractive packet in which all the 360 tones of the charts are assembled and bound in series. These little booklets, ten in number, have swatches measuring an inch and a half by three. They are handy to use in isolating any two or more colors to study combinations.

Color harmony with the Behrens System should interest printers. Certainly there is decided advantage in being able not only to select effective color combinations, but also to know exactly how to mix the inks. The Behrens System is available through the book department of **THE INLAND PRINTER** at \$20.

Small-town Shop Produces Fine Coolidge Insert

By HENRY LEWIS JOHNSON

The insert shown on page 51 may well be called an example of fine printing craftsmanship in which ordinary factors of engraving, paper, ink, typography, and presswork are combined to produce a meritorious result. The print has "atmosphere." There is no obtrusive or dominating feature, but yet one feels that he is looking at an illustration which reflects the simplicity of the rural life of Plymouth consistently.

What cannot one think into this picture of the birthplace of Calvin Coolidge. The village store, the building with the two piazza columns, formerly belonged to Colonel Coolidge and has living rooms in the rear, where Calvin Coolidge was born. His later home was in the white house shown under the trees opposite the church.

This little cluster of Vermont homes should be kept in mind when reviewing the life of Coolidge, and best of all is the impression of the "strength of the hills," which everyone must feel who is fortunate enough to visit this historic home and turn on either side to towering hills, tree-clad and in rich verdure, which may suggest childhood dreams of what is in the lands beyond them.

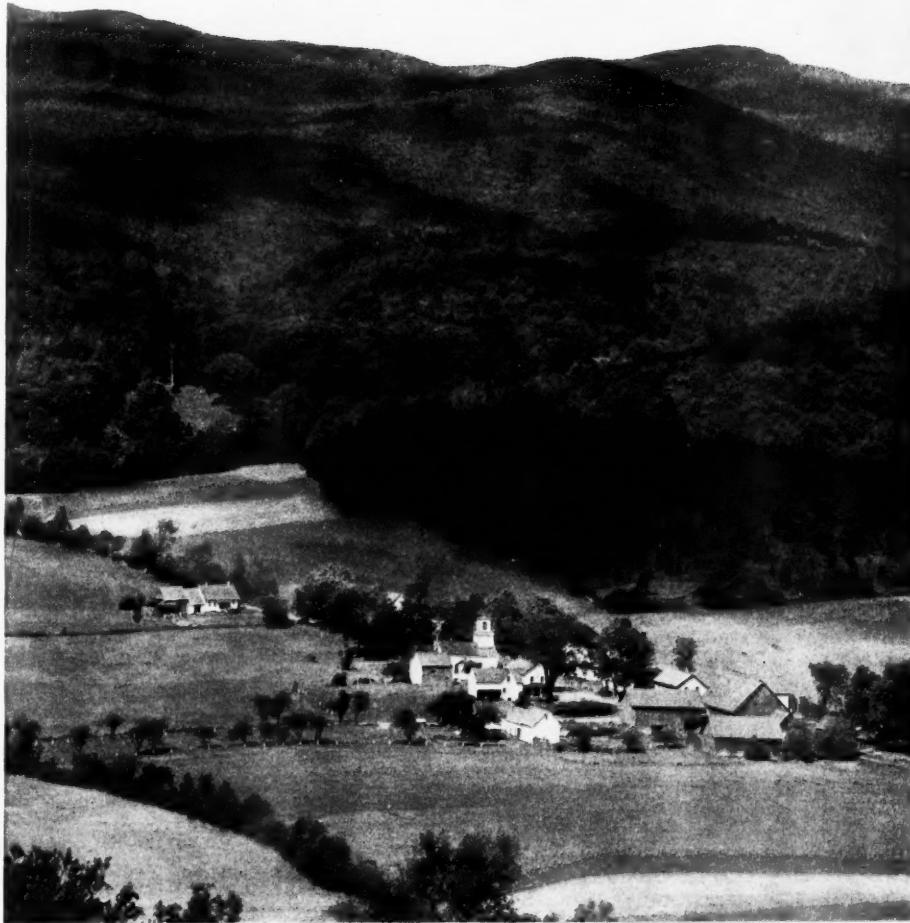
Cloud shadows, the vari-colored dark evergreens, and the lighter foliage of hardwood patches give texture to the mountain-sides. The smooth fields and the white buildings are in contrasting color values, constituting a complete pictorial composition.

The insert was printed from an enlarged plate of an illustration in the finely made brochure, "Vermont Summer Homes," text of which was written by Dorothy Canfield.

Copies of this publication can be obtained by writing to the Vermont Bureau of Publicity, in Montpelier. It is significant of the modern idea of publicity that a State Department has published a pamphlet comparable to the best in bookmaking.

The halftone for the frontispiece is 133 screen, printed in Ullman's Essyew Laurel, on a Miehle vertical, without slipsheeting. The semi-dull finish of the paper enriches the solids, with a result approximating, in tone, a matt-surface photographic print.

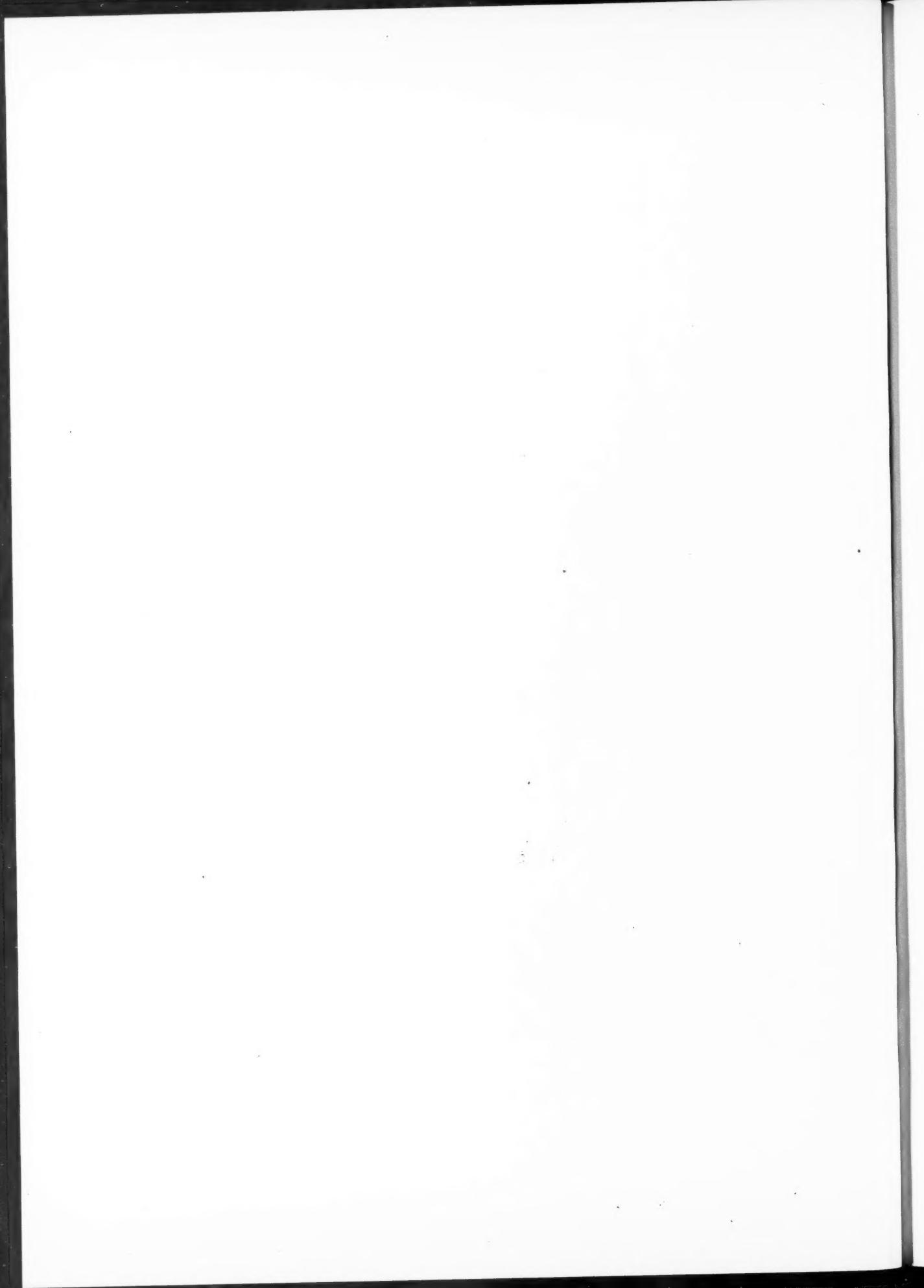
The descriptive imprints on the insert give credit to the firms concerned in this reproduction, which is so well suited to its subject and purpose. These firms and the State of Vermont are to be commended for their achievement.



PLYMOUTH, VERMONT, BIRTHPLACE OF CALVIN COOLIDGE

Vermont is a State I love. * * * I love Vermont because of her hills and valleys, her scenery and invigorating climate, but most of all because of her indomitable people. * * * . . . CALVIN COOLIDGE

Vermont Summer Homes is the title of a brochure issued by the Vermont Bureau of Publicity, Montpelier, Vermont. Designed and illustrated by the Hays Advertising Agency, Burlington, and printed by the Vermont Printing Company, Brattleboro, Vermont. Engravings by Pilgrim Photo-Engraving Co. It is distinguished by high attainment in half-tone illustration



PLANOGRAPHIC AND INTAGLIO

This department invites questions on all methods of printing other than relief, ★ By GUSTAV R. MAYER especially offset lithography. Replies on topics of most interest will be printed

Studies Use of Small Offset Press

As we have recently purchased Rotaprint press, we are naturally quite interested in offset, but our knowledge is limited at present. Can you suggest books and publications which would be of practical value, and the class of potential buyers that this class of work would appeal to most?—*Baltimore*.

The company marketing the Rotaprint machines has a technical-service department, to which we sent your request. Its representative in your town has no doubt called to assist you in the operation of the press. He can also advise you regarding the class of printing this press can handle to best advantage. After you have become familiar with offset printing, you will form your own plans as to the potential buyers of offset in your locality. It all depends on the individual and his desires.

There are quite a few books which will prove of value for those embarking into offset: "Offset Lithography-Photolithography-Tin Plate Decorating," by Warren C. Browne; also "Photo-litho and Offset Printing," by F. T. Crockett, and "The Albumen Process of Photolithography," by R. F. Reed and P. W. Dorst. Although all of these volumes are primarily written for the lithographer, they are equally useful to the letterpress printer having an offset press. Our book department can supply any or all the books mentioned.

Offset Platemaking Is Simplified

Our contemporary in Germany, *Deutscher Drucker*, contains a description of an offset-platemaking method, based on the Draco process of Doctor Albert, which has been developed in the research laboratory of the press-building firm generally referred to as M.A.N., the abbreviation for Maschinenfabrik Augsburg-Nürnberg; and this firm has named this the "Acoman" offset plate. It is said to have unusual advantages.

The polished-zinc plates are given a slight grain in an acid bath, washed, and dried; and a rosin solution is next flowed or whirled over the plate and dried. The plates are coated with bichromated glue and exposed in contact with line- or halftone negatives in a vacuum printing-frame or step-and-re-

peat machine, then developed in water, stained, and dried thoroughly.

A solvent of the rosin is now flowed over the plate, which dissolves the rosin not protected by a glue image, leaving the metal surface bare between the dots or lines of the pictures and around the type or lettering; the remaining rosin, underneath the glue image, forms the actual ink-receiving area, said to be durable and not affected in any way by either acids or alkalies.

Halftone dots are clean and sharp, there being no grain on the metal to break up the dots, and the general appearance is similar to a print on zinc for relief etching. This plate is not gummed up and, even after running on the press and the press is stopped for a while, printing continues without further preparation of the plate. These plates require only a small amount of water for dampening during printing.

Should the glue print be unsatisfactory, it is scrubbed off with a brush under the tap, which does not injure the rosin coating and the plate is again coated with bichromated glue for producing a new plate.

★ ★ A Copy Suggestion ★ ★

If You Want to CROW at the Finish Do Your SCRATCHING NOW!

DID YOU ever stop to think—that hard times mean nothing to the hen? She just keeps on digging worms and laying eggs, regardless of what the newspapers say about conditions. If the ground is hard, she scratches harder. If it is dry, she digs deeper. If she strikes a rock, she works around it. But she always digs up worms and turns them into hard-shelled profits, as well as tender broilers. Did you ever see a pessimistic hen? Did you ever know of one starving to death waiting for worms to dig themselves up to the surface? Did you ever hear one cackle because times were hard? Not on your life! She saves her breath for digging and her cackle for eggs.

The writer of this copy remains unknown, but his sound thinking is worth widespread use.

Collodion Plate Ruined by Crape

I have trouble every once in a while with my blue- and black plate negatives, which have a crapelike pattern all over them in a screen-sweat effect. This trouble sometimes comes and disappears inside of an hour, will have it on one negative and not on the next. Also, plates coated with red plate emulsion dry-in fast during exposure in the camera. Any suggestions?—*Emulsion Photographer*.

After a long period of checking and testing, it has been definitely established that the principal cause of this crape in the blue- and black negatives, made with collodion-emulsion plates which are washed before exposure, is the gases and fumes that are thrown off by arc lamps, which partly destroy the color sensitiveness on the surface of these emulsion plates. When ventilation is poor in the camera room and darkroom, these arc-lamp fumes are not carried away.

The natural ventilation in our workrooms is quite good, but when the wind is in the wrong direction the air does not circulate, so variable speed electric fans were installed in both darkroom and workroom, to run at their slowest speed, and after this no further crape trouble was experienced here; but just as soon as the air did not circulate, either from poor natural ventilation or fans not running to drive out the arc-lamp fumes, then crape appeared.

The color-sensitizing dyes required in the emulsion for these plates have a delicate constitution and are easily poisoned by certain gases and chemical fumes, similar to the action of carbon monoxide gas in a confined space, such as a garage, when we fail to ventilate while testing the engine in the car.

We rarely smell the fumes from our arc lamps when working around them, but these emulsion plates are far more sensitive than noses, and good ventilation of workrooms will eliminate this crape and many other chemical troubles, in addition to providing a more healthy atmosphere for the worker.

Ventilation should not be too strong, otherwise a crop of spots and pinholes will appear from floating dust, which do not add to the good appearance of the negatives or plates from them.

As all such collodion-emulsion blue- and black plate negatives are usually washed before exposing in the camera, the surface is wet and there is a possibility of having "dew" on the halftone screen, most commonly called "screen sweat," and with which every wet-plate halftone photographer is familiar.

When the halftone screen is considerably colder than the wet plate facing it during exposure in the camera, the cold screen condenses the evaporating moisture from the plate onto the screen just like the outside of a glass of ice water becomes coated with a film of dew, or as we generally say, the glass sweats, but what in reality is a condensation of moisture from the surrounding air on the screen.

The air space between the halftone screen and the surface of the wet-collodion—or washed collodion-emulsion plate naturally becomes damp in less than a minute, the moisture-charged air comes in contact with the cold screen and it "sweats," as explained.

This dew on the screen scatters the light as it passes through the screen, which is shown on the negative by a general obliteration of the dot formation, with highlights hazed over, and no shadow dots. When the deposit of dew is light, the halftone negative will have a pebbled, leather-like pattern mixed in the dot formation, which can be fairly good under these latter circumstances.

In the collodion-emulsion negative ruined by crape, the halftone dots are generally good, but there is an overall pattern running from the top to the bottom of the plate as it was held in the plateholder that looks just like the open-mesh dry-goods material called crape; in the negative this crape effect shows strongest in the highlights.

While our experience with crape was traced to arc-lamp fumes in the workrooms, another emulsion photographer told us he was troubled only when the workrooms were chilly. When the glass to be coated with emulsion was just slightly warmed over an electric heater to remove the chill and then flowed with the blue-plate emulsion, his crape trouble disappeared. What will work in one place may fail in another; however, good ventilation and fairly normal temperature in the workrooms are important factors in all photographic manipulations, whether these are collodion-emulsion, wet-collodion, or gelatin dry plate or film materials.

Regarding drying-in of the red plate emulsion during exposure, there are several causes; the camera room is too warm, too thin an emulsion or too large

★ ★ A Copy Suggestion ★ ★

FOUR FUNDAMENTALS of Advertising

It must be well prepared and planned to arrive on a scheduled time.

It must be attractive enough to be read. It must tell the truth—it must be believed.

It must be written about a need of the reader in such a way that he will realize his need.

M. P. Basso and Company, New York City, uses this as house-organ display advertising

a proportion of ether in the plain emulsion. As a first trial, leave more emulsion on the glass when flowing it, in the darkroom, and when draining off the excess emulsion tilt the plate downward just enough so the emulsion will just flow off the corner of the plate into the bottle, without much speed.

When flowing any emulsion on glass, the glass should *not* be tilted up at a steep angle, as is the common practice when draining off wet-plate collodion, as this will cause an uneven film of emulsion, thin at the far end of the plate and quite thick at the flowing-off end, resulting in varying density, which will affect the character of the negative, as the image is developed in the film, as with the gelatin dry plate, while the image on a wet-collodion plate mostly is on the surface of the collodion.

Should the plain emulsion be too thin, the stopper can be removed from the stock bottle for an hour or so to permit some of the solvents to evaporate, but this is not good practice, as ether evaporates quicker than alcohol, and the balance of solvents may be altered to such an extent that the emulsion may now be sluggish in flowing over a large plate of glass, with the result that the last condition of the emulsion is worse than the first.

Sometimes the addition of a small percentage of glycerin to the red plate emulsion will counteract this drying-in tendency. Prepare a mixture of equal parts pure glycerin and ethyl alcohol, as this diluted glycerin is more easily measured in the graduate; add one to two parts dilute glycerin to each hundred parts emulsion, using the least quantity glycerin possible, as too large a proportion of glycerin will impair the flowing qualities of the emulsion.

Negative Material for Offset Use

Several printers, who have had some offset experience, ask about the different kinds of photographic film and paper for the making of black-and-white line negatives which are of such basic importance in the production of offset printing plates. The following should form a collective reply to these readers.

The film and paper used for offset negatives come under the general classification of "process" materials, to distinguish them from the photographic film and paper used by amateur and professional photographers. For line negatives for offset, the black sections should be as opaque as possible, while the transparent areas should be as clear as possible, so that crisp clean prints will be easily obtained from these negatives on the offset printing plates.

A few words about the mechanical makeup of these materials also will apply here; a photographic-gelatin emulsion, which is a mixture of gelatin and certain compounds of silver which are sensitive to light, is coated onto celluloid film and onto paper, these latter substances serving as the base or foundation in support of the light-sensitive emulsion. Nearly all the celluloid film used for this purpose is of the safety base or non-inflammable variety, which avoids the fire hazard associated with the earlier kinds of film. Paper as a base is the least expensive, film costing about two and a half times more.

In regard to the respective negative quality between these two materials, there is good work being done on both film and paper, the film negatives are easier to handle and require considerably less exposure time when making the print on metal; however, it is still to be determined whether the extra exposure time is greater or less in cost than the difference in price between the film and paper. Film and negative paper are supplied in cut sizes from 5 by 7 to 20 by 24 inches and forty- to forty-two-inch wide rolls of any length up to 350 feet, which will accommodate any offset order a printer is liable to meet.

Satisfactory work is produced on all these materials. The work being done governs to a certain extent the choice of materials; for a beginning it is advisable to learn how to make a good negative on one brand of film and paper before experimenting with others, so as to become thoroughly familiar with the inter-relationship between the exposure and development, combined with a working knowledge of the chemicals and solutions used in the manipulation of these materials.

THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

I. T. C. A. Mid-Year Convention Program Down to Bedrock

A bedrock conference on trade composition problems is on the fire for the International Trade Composition Association mid-year convention in Toronto, June 17 and 18. During the morning of the opening day, reports of officers and committees will be heard, with a summary of future plans of the association by Commissioner Fred W. Hoch.

The afternoon session will take up questions of vital importance to all attending, including: Do trade customs and practices meet present conditions in regard to proofreading, sales policies, allowances, italics, small caps, double-price matter, and other points? On what basis should credit be extended; are credit lists feasible; does cash-and-carry get credit; statements; also views on personal promises, and related matters?

How to regain lost ground on metal will come in for considerable attention. Can it be sold outright at market price? Should it be included in composition sales price? What about memorandum limitations as to return time and allowances?

Standardization of estimating on an acceptable basis will be discussed, including hand composition and makeup; machine composition and makeup; line method; square-inch method; other plans.

Under the general heading of new ways to serve old clients will be brought up the new graphic-arts methods which offset the typesetting industry, new lines of supply, new ways to deliver products and proofs. In addition, every opportunity will be granted for discussion of questions brought up by members.

Saturday's program will be devoted to entertainment by the Toronto Trade Composition Association, which promises much.

Cuneo Brings a Gutenberg Press to Century of Progress

A conception of the Gutenberg press and its typecasting equipment has been brought to Chicago by The Cuneo Press for exhibition at the Century of Progress. The world's first printshop makes its first trip out of Europe and second away from Germany by permission of Dr. A. Ruppel, director of the Gutenberg Museum, Mainz.

The Cuneo Press brought Doctor Ruppel to Chicago to set up the exhibit, where Cuneo Press men, dressed in costumes similar to those worn in Gutenberg's time, will operate the plant as in Gutenberg's day.

Direct contrast, in the Graphic Arts Pavilion of the general exhibits building, will be afforded by the newspaper plant, showing all modern machinery, with which the World's Fair edition of the *Chicago Herald and Examiner* will be printed.

The American Colotype Company will exhibit color work, including late improvements



The Cuneo Press, of Chicago, has brought this conception of the Gutenberg press and typecasting equipment to A Century of Progress

in multicolor printing. Goss Printing Press Company will have an extensive display, including the tiny web press shown in the May issue of *THE INLAND PRINTER*. C. B. Cottrell & Sons Company will also have a working exhibit of multicolor presses.

Another fine exhibit is that of R. R. Donnelly & Sons Company, showing modern type faces, letterpress work, offset (including its own deep-tone effects), and other fine printing specimens it has produced.

The Society of Typographic Arts, of Chicago, has issued an eleventh-hour call for specimens of fine printing by printers and designers everywhere, to be included in a display covering one thousand feet of floor space in the Graphic Arts Pavilion.

All branches of the work of the Government Printing Office, Washington, will be shown in the United States Government building.

Christian Science Monitor erected its own building, as has the magazine group. Paper-making and testing machinery is also on display. The Dearborn Engraving Company will make plates in full view of visitors.

Visitors to the Graphic Arts section of the Century of Progress will be interested in the exhibit of Ernst Hertzberg & Sons, Chicago bookbinding firm. Books will be bound in fine leathers, edges will be decorated by hand in many colors and designs, blind- and gold tooling will be shown. Paper splitting and inlaying will also be displayed.

Some of the finest books produced by the Monastery Hill Bindery have been loaned for this exhibit, including one valued at \$5,000.

Printing Technical Conference Offers Usable Program

A story of printing experience is perhaps the best way to describe the fourth conference of technical experts in the printing industry, to be held in Chicago June 26 and 27, under the auspices of the American Society of Mechanical Engineers.

Four sessions will be held. At the first, printing progress will be discussed by Burt D. Stevens, vice-president, Miehle Printing Press and Manufacturing Company; George H. Carter, public printer of the United States; and Floyd E. Wilder, Hearst publications.

Printing progress and labor will be the subject of Major George L. Berry, president, the International Printing Pressmen's and Assistants' Union, Pressmen's Home, Tennessee.

At the second session, at which George Van Vetchen, superintendent of the Stecher Lithograph Company, will preside, several topics will be discussed. Arthur C. Jewett, director, College of Industries, Carnegie Institute of Technology, will talk on cooperative research; Joseph E. Ridder, New York *Journal of Commerce*, will speak on press drive and control for modern presses; open discussion will be held on use of the "electric eye," ink drying by violet ray, the stroboscope, and other apparatus recently come into use.

Joseph M. Farrell, the Blackman Company, will preside at the third session. Improved printing results from conditioning of air, the findings of The Cuneo Press, will open the program. Harry B. Adsit, mechanical superintendent, Pittsburgh *Post-Gazette*, will follow with a talk on the use and care of rubber rollers. The third session will close with a round-table discussion of developments in direct-pressure stereotyping.

At the fourth session, William C. Glass, of U. P. M. Kidder Company, will lead a conference on color photography from color negatives and the standardization of process colors. The entire program is designed to bring to those who attend the actual experiences and findings of the men making the talks.

Ask Upstate New York Printers to Join Graphic Arts Council

Robert S. Pearse, general manager of the Maqua Company, has been elected president of the Graphic Arts Council organized by the Capital District Typothetae, of Albany, New York, and J. O. Adams is secretary. A program, to include all of northern New York State and the surrounding territories, is being worked out, providing for representation on the board for each five printers. Thus far, the organization consists solely of printers, but every effort to coöperate with supply groups, papermakers, and others for mutual benefit will be made. The Council will also act for its members in sponsoring desired legislation and opposing detrimental laws.

George Ade, Meredith Nicholson, McMurtrie to Address N. E. A.

Nine additional speakers have been added to the program for the National Editorial Association convention opening in Indianapolis on June 5, running four days.

Douglas C. McMurtrie, director of typography, Ludlow Typograph Company, Chicago, will speak on newspaper typography. Charles L. Allen, professor of journalism, University of Illinois, will talk on "A reader-interest story for our advertisers." Bruce McCoy, the business manager of the Wisconsin Press Association, discusses what is being done along lines of newspaper association cooperation.

Merle Sidener, president of Sidener, Van Riper & Keeling Advertising Agency, Indianapolis, will talk about "The publisher, the advertiser, and the consumer." Paul H. Appleby, publisher, and assistant to Secretary of Agriculture Wallace, will discuss the place of agriculture in national recovery.

Governor Paul V. McNutt of Indiana heads the list of speakers at the banquet honoring H. C. Hotaling, former secretary.

George Ade and Meredith Nicholson, the noted Hoosier authors, will address the publishers, as will Bill Herschell, Indiana poet and friend of Kin Hubbard, whose home will be visited during the state tour.

June 14 has been set aside as N. E. A. Day at A Century of Progress, in Chicago; two days will be spent touring the grounds.

News Broadcasting Is Restricted By Associated Press Vote

A resolution sharply restricting broadcasting of all Associated Press news stories was passed at the convention in New York City. The resolution provides that no Associated Press matter shall be given to radio chains; no member shall broadcast its local or wire news, excepting brief bulletins at designated hours; those doing so shall pay for this privilege. Such funds are to go to reduce the assessments of non-broadcasting members.

Roy W. Howard, general manager of the United Press, and the director of all Scripps-Howard newspapers, indicated that his organization would follow the same procedure.

Adolph S. Ochs, publisher of the New York *Times*, favored broadcasting, stating that it whets the appetite of the public for full details via newspapers.

Frank B. Noyes, Washington *Star*, was re-elected president of the Associated Press.

American Type Founders Makes Changes to Broaden Service

Seven changes in the executive line up of the American Type Founders Company have been announced, effective at once.

Harry W. Alexander has been made general sales manager and assistant to the president. He will be in charge of the thirty-five branches and all domestic and foreign sales.

Alexander had a similar position with the American Writing Paper Company for several years. For seven years he has conducted a sales consultant service, with offices in New York City, Chicago, Boston, and Washington. His associates will carry on with this business while he devotes full time to affairs of the American Type Founders Company.

J. A. Coleman, assistant treasurer of the company since 1927, has also been elected secretary by the board of directors, succeeding the late Walter S. Marder, Senior. He joined the company in 1907 as cashier.

J. Frank Eddy has been made sales promotion executive. He founded The Eddy Press at Winchester, Virginia, in 1895; then became founder and manager of The Dando Company's direct-mail organization in 1907; and made other printing and publishing connections in later years. He is head of J. Frank Eddy Associates, of Washington.

Eddy expects his long experience in the printing and publishing business will enable him to talk to printers in their own language in regard to affairs and products of the American Type Founders Company.



J. FRANK EDDY

The adcut department of the company has been merged with two others doing similar work, with M. F. Benton as manager. Benton has directed the company's principal engraving department for more than thirty years.

Clinton F. Hicks, Chicago manager, has also been placed in charge of the Milwaukee office. Sam Greenfield, former Milwaukee manager, has been assigned to administrative duties of the general sales department.

Bernard C. Broyles has been named manager of the Atlanta office, succeeding M. T. La Hatta, who has retired after many years of service. Broyles was manager of American Type Founders and Keystone Type Founders, later merged with American, during 1910 to 1921. He has been practicing law for some years, but is giving up law to resume his connection with the printing industry.

T. R. Jones, the president of the company, states that the changes in the executive staff of the company are expected to greatly increase and broaden service of the company.

Small-town Weekly Issues New Manual for Correspondents

A new edition of the "Correspondents' Manual and Roster of Staff" has been issued by *The Custer County Chief*, published by E. R. Purcell at Broken Bow, Nebraska. A thousand copies of an earlier edition were sold to the National Editorial Association for members. The book gives spelling of disputed words, instructions in writing, and additional facts for correspondents, listing 133.

Henry Hoke Manages D. M. A. A.

Henry Hoke, business manager of *Postage and the Mailbag* for the last four years, has been named executive manager of the Direct Mail Advertising Association, President Eliot Wight announces. Hoke's headquarters will be at 13 West 23 Street, New York City.

Printers of New York City Start Campaign to Hold Business

A campaign of personal calls on large users of printing in New York City has been started by the Printers League Section, New York Employing Printers Association, and the 50,000 members of the typographical and pressmen's unions, working together.

An honor list of firms buying printing in the city is to be prepared, while committees calling upon users will emphasize that printing payrolls are \$15,000,000 annually, spent principally in New York City, while a considerable part of the \$25,000,000 other income of employing printers is expended for equipment and supplies purchased in New York.

Emphasis will be placed upon the fact that the unions have provided unemployment relief for members, saving the city's funds.

The printing industry is the city's third largest, the campaign will point out, and keeping its payrolls up helps the sales of other business by providing spendable income.

Typesetters of Chicago Adopt a Credit-Control Program

Printers buying trade composition in Chicago were recently notified that beginning June 1 a credit-control plan would be operated by the Chicago Typesetters Credit Association, with thirty-eight members. James J. Kerwin is credit agent. This will make 108 concerns in Chicago that are working under credit-control arrangements.

Precision Testers Are in Use by Intertype to Avoid Errors

Absolute accuracy in the manufacture of Intertype matrices is assured, Intertype Corporation reports, by the use of precision instruments known as "optotests." The device permits quick measurement of face depth of all matrices to one one-hundred thousandth of an inch. A part of the equipment is an indicating micrometer which indicates the setwise accuracy of a matrix to a ten-thousandth of an inch. The human element in the making of Intertype matrices has thus been entirely compensated for, the company states.

Giant Broadsides on Onionskin Sell on Novelty Appeal

Giant envelope enclosures, also known as "broadsides that require no postage," are being featured by The Berkeley Press, Boston. The big, full-size broadsides, printed in three colors, are produced on onionskin paper, making them light enough to enclose with letters, statements, and similar mail matter without increase in postage. The onionskin paper has a crinkly feeling, like a rag bond, adding a "class" feel to the mailing piece, which aids in promoting reader response.

Lithographers Devote the Entire Convention to New Laws

Because of the extreme importance of the Black Thirty-Hour Workweek Bill and of the Wagner Bill for self-regulation of industry, the Lithographers National Association convention at White Sulphur Springs, West Virginia, on May 23-4-5, had no set program. In addition to the legislation, the round-table sessions were devoted to seeking means of putting the industry on a money-making basis. Inkmakers met at the same time, to find a solution of common problems.

Illinois Sales Tax Knocked Out; New York Makes Same Fight

Although the Illinois sales tax has been held unconstitutional by the State Supreme Court, the decision declared the principle of the tax legal. Only the phrasing of the bill was wrong. It is an accepted fact that a new sales tax law, eliminating the parts mentioned in the Supreme Court decision, will be passed by the Legislature during a special session in autumn, if not at this session.

It is expected, also, that the Chicago Master Printers' Federation will carry its fight to the legislative halls at that time, seeking clarification of the act as to the status of printers.

In the meantime, printers in the State of New York are going through the same difficulties experienced in Illinois during April. A tax of 1 per cent has been levied. J. O. Adams, executive secretary of the Capital District Typothetae, of Albany, advises members that the New York tax department has ruled it to be a tax "for the privilege of operating a business at retail."

The ruling further states that, should the tax be added on the bill as a separate item, the customer has a right to refuse to pay it. Adams advises printers to estimate their orders, then add 1 per cent, and quote the total as the price, marking invoices "Retail Sales Tax Included." (Unlike Chicago's case.)

Adams further predicts a new fight on the tax by printers on the ground that printing is a manufacturing business, and therefore exempt from a retail tax.

Florida, too, is soon to have a sales tax, reports *The Arcadian*, of Arcadia, Florida, and which comments that the tax is a "last resort" measure to gain funds for necessary public services, since people are not paying real estate and other taxes.

Ohio's Legislature has a 2 per cent sales tax measure before it, also. Newspapers and other printed matter are to be taxed.

Tabloid Effect Makes a Handbill Pay Good Profit to Printer

A clever merchandising stunt is being promoted profitably by the Quick Printing Service, of New York City. They are selling retail stores a novelty handbill. The outside spread is made up of news pictures—movie stills, comic photos, and others—in tabloid newspaper style, even to headlines and captions. Captions call attention to advertising run as one full-size page across the center spread, referring to it as the biggest bargain news of the year. Any printer who has access to old newspaper cuts or is near a photoengraver can use the stunt. Retailers buy it week after week, not as a one-time deal. Quick Printing Service commits one error—it uses the name "The Daily Leader," while directly underneath appears "published weekly."

Union Printers' Baseball League Celebrates Silver Jubilee

The silver jubilee of the Union Printers' Baseball League will be celebrated when the twenty-second annual series is played in Detroit during the week between August 5 and 11. No series was held in 1917, 1918, or 1919, because of the World War.

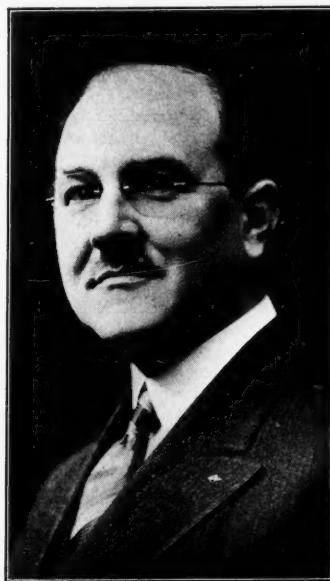
Out of the twenty-one annual series played by this all-amateur league, ten championships have been won by Washington, D. C., printers. The teams play for the Garry Herrmann Trophy, a cup valued at \$1,000. In 1908, the

first year, the Boston team won the Lanston Monotype Machine Company Cup.

Many printers have gone on into professional baseball from the union's league.

Walter B. Patterson Is on Staff of Mergenthaler Linotype

Walter B. Patterson, widely known among master printers, has joined the executive staff of the Mergenthaler Linotype Company.



WALTER B. PATTERSON

He learned the printing trade in New England, specializing in composition and layout. After serving as an executive of various eastern plants, he became manufacturing director of the American Lithographic Company, going to McGraw-Hill when the plants of the two concerns were merged.

Patterson was the manager of the Blakely Printing Company, Chicago, from 1920 to 1927, returning east to The Rumford Press, Concord, New Hampshire. He is noted for his educational and organization work.

Michigan Newspaper Publishes Annual Farmer-edited Issue

Each year the farmers in the vicinity of Sparta, Michigan, are invited to edit an edition of the Sparta *Sentinel-Leader*. The issue this year consists of ten pages, containing numerous items of special interest to farmers. A number of halftones of farm scenes were used, and the issue contained a large amount of congratulatory advertising.

In addition to the extra advertising revenue derived from this special issue, the *Sentinel-Leader* benefits from the wide discussion accorded the plan, gaining circulation by the bounteous word-of-mouth advertising.

Sands to Buy Offset Presses Here

John Sands, Limited, a leading printing company of Sydney, Australia, has taken over the Offset Press Company of that city. Col. R. S. Sands stated that the merger will enable his firm to offer much wider service and reduce overhead costs. The superintendent is to be sent to the United States to study and purchase new offset equipment.

Contests to Test Reader Interest for Rotarian Magazine

As a means of testing reader interest, providing a yardstick for measuring publication values for national advertisers, *The Rotarian* is conducting a series of question-and-answer contests which will require reading of every page in each issue. Fifteen radios are offered.

One question calls for a twenty-five word statement as to why the contestant likes to read *The Rotarian*. Both men and women are eligible to enter the contest.

The Rotarian is a monthly magazine going to 130,000 business and professional men in the United States, Canada, and other nations.

Monotype Shows Loss for Year But Is Strong Financially

Although operations for the fiscal year ending February 28, 1933, resulted in a loss of \$79,069, compared with a profit of \$230,071 in the preceding year, the Lanston Monotype Machine Company enters its 1933 fiscal year in a strong financial position. Total assets are \$9,736,381; current assets, including cash and marketable securities of \$1,378,755, are \$4,262,818; surplus is \$4,089,019. There are no current liabilities. The year's high spot for the company was the acquisition of the Duplicating Corporation and affiliates.

Badger's Portfolio of Letterheads Uses Standard Type Faces

A new portfolio, featuring letterheads for various businesses and professions, and set in standard type faces, has been issued by the Badger Paper Mills, Incorporated, Peshtigo, Wisconsin. The kit includes sixteen specimens and designs which can be set from type faces found in most printing plants.

Each letterhead offers good suggestions for matching ink colors and type faces to weights and colors of paper best suited to the business which is to use the stationery. The portfolio is available to all printers.

Printers Locked Out In Seattle

Three daily newspapers in Seattle issued regular editions May 15 despite the lockout of printers due to disagreement with unions on substitutes. The unions demanded that workmen be permitted to name substitutes, while the publishers insisted that was their right. Imported printers are operating the *Times*, *Star*, and *Post-Intelligencer*.

Roger Wood Joins Miami Paper

Roger Wood has been named sales promotion counselor of the Miami Valley Coated Paper Company. He has been directing the Roger Wood Industries, of Lafayette, Indiana, for nine years, and is a past governor of the sixth district, A. F. A.

Plumbers Told Use of Printing Is Best Way to Make Sales

Printing produces sales, the *Plumbing and Heating Trade Journal* tells its readers in reviewing direct-mail pieces offered to plumbing contractors by manufacturers to help in closing sales. The article directs attention to cooperation many manufacturers provide on local advertising and printing, as well as helpful information contained in trade-paper magazines. (This could apply equally well to printers, who could profit by careful reading and use of ideas in *THE INLAND PRINTER*.)

Farrar Forecasts a Four-Column Newspaper Set in 11-Point

The May meeting of the Inland Daily Press Association in Chicago was marked by much better feeling than was apparent previously.

Gilbert P. Farrar, typographic counsellor of Intertype Corporation, urged publishers to think of their newspapers as packages and to follow the lead of manufacturers, many of whom have redesigned packages. He said the newspaper of the future would probably have four wide columns, set in eleven-point.

Resolutions favoring the Capper Bill, for a fine on misleading advertisements, and opposing circulation guarantees were passed.

Publishers were told that Montgomery Ward advertising for June would be handled by the home office and would be carried exclusively by newspapers. Handbills are "out."

Discussion of radio competition took a new slant when a publisher declared that editorial fighting of radio was foolish, in that it advertised radio. He urged getting proof that radio was not as good an advertising medium and using that information in dealing with advertisers and prospects.

Publication of programs, he said, often is a circulation help. He cited figures to show that many national accounts are quitting radio after a year or so of trial.

Noted bankers praised newspaper handling of the recent bank holiday.

Craftsmen's Convention Plans Are Taking Shape Rapidly

A "let's know" program is rapidly shaping up for the International Association of Printing House Craftsmen's convention in Chicago on August 21, 22, and 23.

Present and future trends of printing technique will be discussed by Harry L. Gage, vice-president, Mergenthaler Linotype Company. With this good start, adds Craig R. Spicher, Chicago president, a well-rounded program is being arranged.

Subjects to be featured by authorities include production management, picking men to fit executive and other positions, printing standards, coöperation of manufacturing and administrative staffs, an intimate talk to plant executives, and more. More-complete programs will be announced later.

The usual inter-club conference will not be held, members reporting a lack of interest. Convention sessions will be held in the mornings, with afternoons devoted to visits to large printing plants, equipment factories, and A Century of Progress.

A. N. P. A. Declares Union Wages Must Be Reduced Greatly

Wages must come down if newspapers are to move forward, members of the American Newspaper Publishers Association have been told by the scale committee.

Although other employees have long since accepted reductions, figures show, union members are still receiving wages double those of 1914, although advertising volume is only 23 per cent above 1914 levels.

The five-day workweek of compositors is proving costly to publishers, because of union law that foremen must take days off. Too, publishers object to permitting the union to rotate unemployed members as "competent substitutes" under this rule.

The report declares that competent commercial printers frequently are not competent

in newspaper shops. It intimates that union interpretation of the five-day rule is hurting employment by increasing costs.

Unemployment in the printing trades for February, 1933, was 22 per cent, compared with 34 per cent in all organized industrial lines which reported ratios.

Financial assistance given printing-trades schools during 1932 amounted to \$8,636.50, or \$4,363.50 less than in 1931. The schools are graduating fewer pupils, but providing them with better printing training.

Trade Compositors of New York Agree on Credit and Prices

Some sixty trade-composition plants in New York City are working together to establish sound trade policies covering sales, credit, and metal transactions.

Three meetings have been held to discuss these matters and it is expected that the near future will find the proposals whittled into usable form. Fred W. Hoch, commissioner of the International Trade Composition Association, is working with the group.

A credit-control agency, similar to that in use by paper merchants and others, is one step; another is a standard scale of prices for various kinds of composition. Metal transactions are also to be standardized.

In addition, membership restrictions of the Trade Typographers Association have been eased somewhat for the future.

The standard-scale proposal is expected to simplify relations with customers and to stabilize business. No attempt at price fixing is involved in the scale plan.

The Federal Trade Commission recently advised Commissioner Hoch that it would cooperate with the trade compositors to help stabilize conditions in the industry.

McMurtrie Favors Tabloid Size

Speaking before the Chicago Alumni Chapter of Sigma Delta Chi, national journalism fraternity, Douglas C. McMurtrie, director of typography of Ludlow Typograph Company, urged tabloid size for newspapers, together with upper-and-lower-case headings. He said that the smaller size was easier to handle and offered small ads better display.

Donnelley Wins 4 of 11 Prizes by Society of Typographic Arts

Eleven awards for fine printing were made by the Society of Typographic Arts in the current show at the Newberry Library, Chicago. The display of all entries is open to the public until June 30.

Four awards were captured by R. R. Donnelley & Sons Company; two by Burleigh-Withers-McCallum-Stearns-Jipson Company; two by W. Rodney Chirpe (one of which was entered by Neal B. Dunbar); one by J. M. Bunscho, Incorporated; one by Cramer-Krasfeld Company; one by Mills Novelty Company, all of Chicago.

While every field of advertising was represented, the exhibit emphasizes direct mail.

Chicago Pressmen's Scale Is Cut

A new contract for the Chicago Pressmen's Union Number 3 and Franklin Association Four has been negotiated by Franklin Association of Chicago. It calls for a 15 per cent reduction in the basic scale for the coming year, 8 per cent under the previous scale. A new rate is to be agreed upon for the second year of the new contract.

Economy Keynote of A. N. P. A. Mechanical Conference

The mechanical conference of the A. N. P. A. will be held in Pittsburgh on June 6-8. Economy is the keynote of all subjects.

Coordination of editorial, picture, and mechanical departments will be discussed by Oliver Owen Kuhn, managing editor, *Washington Star*; Leon A. Link, composing-room superintendent, the *Des Moines Register and Tribune*; Richard L. Huehne, *Pittsburgh Press*. Economy in the stereotype room is the topic of George H. Fuller, *Cleveland Press*.

Color in advertising will be discussed by Carl W. Jones, publisher, *Minneapolis Journal*, and an advertising agency representative.

Attendance at all sessions is limited to staff members of A. N. P. A. newspapers. The usual display of advertising from various newspapers will be feature of the session.

At the publishers' convention in New York City, resolutions were passed opposing circulation guarantees to advertisers; union control over sixth day on five-day week; union rules considered detrimental to publishers' interests. Radio programs should be printed only as advertising, the convention decided.

E. H. Harris, of the Richmond (Indiana) *Palladium-Item*, was chairman of the meeting devoted to problems of smaller newspapers.

Methods of maintaining advertising volume, ideas which have been successful in promoting new business, experiences of publishers who reduce rates, standardization of local rates, and a flat local rate comparison with the sliding scale were among topics discussed in regard to advertising.

In the editorial phase, discussion centered on localizing of newspapers, cuts in rate on wire services, wage cuts, and minimum sizes.

Considerable interest centered around the questions of maintaining circulation and of relations with mechanical staffs. Discussion of possibility of circulation bearing a larger part of the cost of production was intense.

Publishers Approve Capper Bill

As a stopgap for the proposed law to make publishers submit doubtful copy for approval by the Food and Drugs Administration, newspapers are favoring a bill introduced by Senator Arthur C. Capper, himself a publisher, which would assess a \$1,000 fine or five years imprisonment for publishing false or misleading advertisements, either in interstate commerce, by mail, or radio.

Bristol's New York Office Moves

New York City offices of The Bristol Company, maker of indicating, recording, and controlling devices, now are in the Daily News Building, 220 East 42 Street. C. W. Williamson is in charge, with a staff of six installation and service engineers.

William J. Mingle Dies; Was With American Type Founders

William J. Mingle, for years the manager of the Keystone Type Foundry's New York City office, and later production manager of the American Type Founders Company, died on May 19 from a heart attack. When Mingle left the American Type Founders Company, he went into business with Frank B. Berry, former president of the concern, as the Berry-Mingle Company, with offices in New York City. His passing came suddenly at his home in East Orange, New Jersey.



A new deal for
the printer: *A new
and better way of setting
many kinds of composi-
tion swiftly and efficiently*

ALL PURPOSE LINOTYPE
UNIVERSAL ALIGNMENT

THIS ADVERTISEMENT IS SET ENTIRELY ON THE A-P-L, FROM THE 144-POINT INITIAL TO THIS 5-POINT CREDIT LINE
MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

NEW PLANT EQUIPMENT FOR THE PRINTER

AUTOMATIC SHEETING of cellulose film is provided by a new Dexter machine. Economies in buying such stock in rolls, cutting to sheet sizes as desired, are possible, holding stock inventory to a minimum. Automatic sheeting of rolls up to twenty-four inches in width, in length up to twenty-four inches, is done at 2,500 to 3,000 sheets an hour.

Cuts square, clean, and uniform. Delivers singly to stacker, making separation easy for hand wrapping. Occupies 3 by 6 feet of floor space. Runs on $\frac{1}{4}$ -horsepower motor, from a light socket. Complete information may be obtained from Dexter Folding Company, in care of THE INLAND PRINTER.

A NEW SPACEBAND, of improved design, increased strength, and accuracy, is announced by Intertype Corporation.

The chief difference of the new band is the wedge, which has been strengthened by making the slot narrower. The cross-sectional area of the wedge ribs have been enlarged; the bottoms being 20 per cent thicker than the regular (thick) band and the thin part and sleeve of the wedge are now thinner.

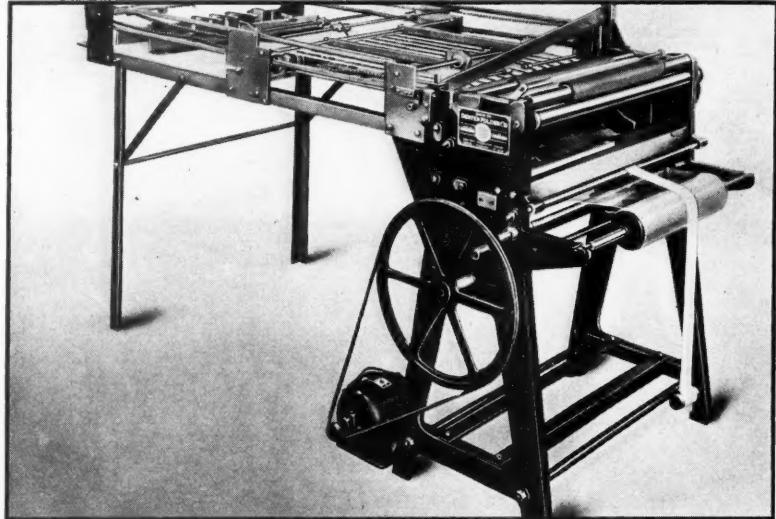
The extra expansion provided is one and one-half points to each band, equal to nearly a thin space. The average line of news contains five spacebands and the combined thickness of five Ideal spacebands (at bottom) is seven and one-half points more than five thick bands. This saves time in spacing.

Intertype reports that users show as much as 80 per cent saving in handspacing with the new bands, which also have longer life because of increased strength. For full information, inquire of Intertype Corporation, direct or in care of THE INLAND PRINTER.

PAPER WASTE need not eat up your profits in the future. The easy Ostrander "no waste" paper-cutting chart gives you quick, positive information as to size of sheet from which an order best can be cut with least waste, and a table on the reverse side tells how many sheets will be needed for the order.

No involved figuring to be done, no possibility of errors which destroy profits or lose customers. Speeds up estimates, and assures paper figures being *right*.

Four pages, 10 by 12 inches, printed on a heavy, long-wearing cover stock. It may be ordered from THE INLAND PRINTER at \$2.00. Prompt refund if not satisfied.



Dexter automatic cellulose sheeting machine, which cuts cellulose rolls up to twenty-four inches in width into sheets of any length desired, up to twenty-four inches, at good speed

SOPHISTICATED, yet friendly enough to be attractive to all types of readers, is the new Trafton Script, available in fourteen-, sixteen-, eighteen-, twenty-four-, in thirty-, thirty-six-, forty-eight-, sixty- and seventy-two-point sizes. Howard Allen Trafton is the designer. The specimen lines give an idea of the eye-appeal

Trafton Script is the latest Bauer type face

Trafton Script provides a distinctive letter

of the face. It is suggested as suitable for use on pieces with a "Century of Progress" motif. The new face has been accepted by the Advertising Typographers of America committee. Sample sheets, showing ways in which the face has been used, can be obtained from the Bauer Type Foundry, Incorporated, in care of THE INLAND PRINTER.

VACUUM-TUBE CONTROL of electrical motors at variable speeds is a new development of the General Electric laboratories. While the tube, known as the thyratron tube, has not

yet been fully developed for use in printing plants, experiments already completed forecast a saving in power of 10 per cent when development is completed. Too-great wear on motors from frequent starting and stopping is avoided, since transmission of power is regulated by the tubes while the motor runs at one speed at all times. Further information is available from General Electric Company, direct or in care of THE INLAND PRINTER.

LOCKING QUOINS are the newest addition to the Warnock line. The working principle of the quoins is that, once the form is locked up, it stays put and the quoins cannot come loose. Plugging of quoins is no longer necessary. Assurance against smashed type and press delays is claimed for the locking quoins. Full information may be had from W. S. Warnock Company, in care of THE INLAND PRINTER.

WEB OFFSET PRINTING in one-, two-, three-, four-, or five colors is offered by the newest Webendorfer-Wills press. Units can be added from time to time to the basic press to provide additional colors.

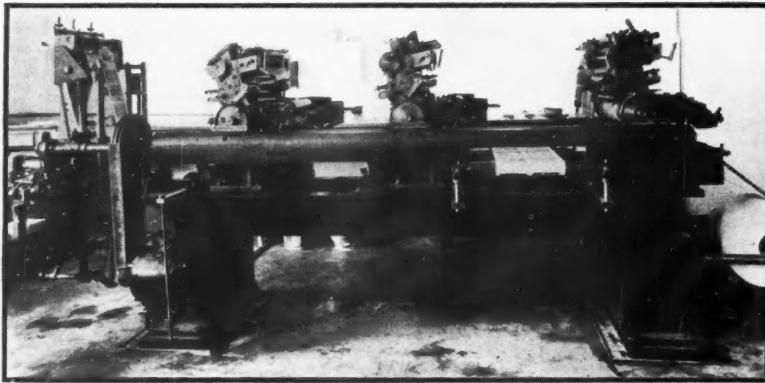
The three-color press is shown. It can print three colors on one side, or two on one and one on the other, as desired.

The press may be equipped with folder, or with cutter head and flat-sheet delivery, or other special attachments. Production ranges from 15,000 to 20,000 printed sheets an hour, the makers claim, depending upon press size and class of work done. The press produces manifold work, beer and other labels, coupons, inserts, railroad forms, and other items.

Web rollers are of large diameter, ground, balanced, and running on ball bearings. Water motion consists of two form-dampening rollers, brass vibrator roller, ducking roller, a water fountain, and fountain roller. Control of water flow and a tripping device, for disconnecting the water motion, are provided.

A device for quick changing of plates is included also. Inking is done by two form rollers, four vibrating steel drums, three intermediate composition rollers, ducking roller, and ink fountain, with adjusting screws the full length for quick setting.

Full information on these web offset presses may be obtained from the Webendorfer-Wills Company, in care of THE INLAND PRINTER.



Three-color Webendorfer-Wills offset press, capable of producing a wide variety of work in three colors on one side, or two on one and one on the other, as desired. Cuts and folds

THE INLAND PRINTER WANT ADVERTISEMENTS

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 West Wacker Drive, Chicago, Illinois

New York Advertising Office, 420 Lexington Avenue

Vol. 91

JUNE, 1933

No. 3

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

THE INLAND PRINTER is a member of the Audit Bureau of Circulations; Associated Business Papers, Incorporated; National Editorial Association; Advertising Council of Chicago; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Business Papers Association; Chicago Club of Printing House Craftsman; Business Editors' Association of Chicago.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions. To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT. As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

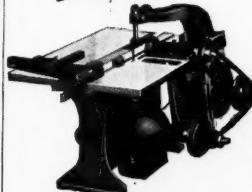
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farrington Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. **THE INLAND PRINTER** reserves the right to reject any advertisement for cause.

A Real SAW TRIMMER

\$98.50



The season's surprise. Drills and cuts mortises, inside and out, cuts and trims rules, leads, and slugs; undercuts electrotypers. Precision table with mitering device, pica gauge, and the best vise ever developed for the printer. Rotary trimmer. Accurately balanced and fully adjustable. Fast, accurate and inexpensive. $\frac{1}{4}$ H.P. Motor. Three models: \$90.00, \$98.50, \$130.00.

Write for details.

SYPER-ARCON CO., TOLEDO, O.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of **THE INLAND PRINTER** Free to classified advertisers. Remit 40 cents additional if copy is desired.

FOR SALE

FOR SALE—56-inch Miehle, 4 roller, Cutler-Hammer control, quiet running, hair line register, \$390.00; real bargains in other Miehles, C. & P. Presses, and dependable used printing equipment. Write for price list. **TYPE & PRESS**, 632 Sherman Street, Chicago, Illinois.

FOR SALE—Long established operating commercial bindery centrally located in large Ohio city; machinery includes ruling machine, gold stamping outfit, standing press, perforator, cutter, stitchers and other bindery equipment. C 649

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH COMPANY**, Room 517, 343 South Dearborn Street, Chicago, Illinois.

AMERICAN PRINTERS' BENCH SAW, \$1.00 per week; a real time and money saver; it pays for itself. **AMERICAN MANUFACTURING CONCERN**, U. S. 131, at M. C. R. 4, Kalamazoo, Michigan.

HARRIS E-1 automatic envelope, Harris 16x20 sheets and envelope, Stokes & Smith 16x19, 6 $\frac{1}{2}$ envelope folder, envelope feed for 16x20 Harris. **CARROLL**, 339 N. Gay Street, Baltimore, Md.

FOR SALE—Three and four color process plates, calendar subjects, sizes 5x7 to 10x13 $\frac{1}{2}$; one-fourth scale price. **KALASIGN COMPANY**, Kalamazoo, Mich.

FOR SALE—50 inch Seybold "Dayton" cutter. C 614

HELP WANTED

Agents

GERMAN MILL, making best quality stereo mats, seeks first-class agents capable doing large turnover. C 648

Salesmen

THREE PRODUCERS WANTED—Essential you know the Southeast to fill one of these jobs with large, well-established fine printing establishment; if your background includes direct mail and printing experience, so much the better; one of the three salesmen chosen will qualify as sales manager; jobs offer salary and commission and permanent connection to real sales producers. Make your letter detailed and address C 653

MISCELLANEOUS

CUTS anybody can make; zinc etching process, \$1.25. Specimens, particulars for stamp. **JOHN C. DAY**, Windfall, Indiana.

SITUATIONS WANTED

Accountant

GENERAL AND COST ACCOUNTANT—Expert on costs, budgets, price studies; know modern methods, Standard costs; Chicago vicinity preferred. **Melrose Park 1261-M**

Composing Room

YE OLD TIME PRINTERS!—Hearken to a youthful printer; desires opportunity to show experiences of 12 years at composition, imposition, presswork on Miller units, etc.; now completing university extension course in newspaper writing. Appreciate offers at any or all of above occupations. **JOHN G. SCHMID**, 445 Post Avenue, Rochester, New York.

LINOTYPE OPERATOR (union or open shop) wants situation book, job, newspaper; age 34, single; 18 years' experience; fast, smooth production, very accurate, good on tabular; care for machine if required to; go anywhere; will give further information; references. Wire or write **JOHN R. QUALTER**, 118 Washburn Avenue, Portland, Maine.

COMPOSING-ROOM FOREMAN or working foreman; set a tasty job; fast and accurate; layout, both hand and machine, Monotype and Linotype; read proof, line-up, pass on position; knows presswork, stonework, estimate; take complete charge; a real producer; 40 years of age; non-union. C 632

MONOTYPE MACHINIST OPERATOR needs position; 8 years experience as combination operator, competent machinist on keyboard, caster, Giant caster and Junior material maker; will accept any reasonable offer. Write C 647

COMPOSING ROOM FOREMAN accustomed to handling large volume of work, publications, catalogs, commercial, etc., run department systematically and get production; moderate salary; steady and reliable. C 635

Executives

YOUNG EXECUTIVE for medium sized shop or typographical department; A-1 compositor, layout and service man. C 582

Managers and Superintendents

PEP UP your organization with a profit-earning superintendent-foreman whose ability and broad experience will become an asset to your business; "worthy and well qualified" lodge and church man who can handle every phase of plant operation from copy to press okay; layout; lock up; estimator; tasty typographer and creator of "dressed up" commercial and advertising printing; medium size plant; go anywhere. C 567

Manufacturers' Representative

POSITION as manufacturers' representative in Chicago; man with years of experience in printing plant management and selling machinery. C 636

Office

EXPERIENCED EXECUTIVE SECRETARY of Printers' Board of Trade, with an outstanding record of accomplishments, wishes new connection or will assist in organizing a new printers organization. C 587

ACCOUNTANT, OFFICE MANAGER—Ten years' experience lithographing and printing, cost and general accounting, buying and contacting; University graduate; now employed. C 651

Offset

EXPERIENCED—Installing photo offset in typographic plants. C 641

Pressroom

PLANT SUPERINTENDENT (pressroom executive) desires change; authority on fine black or color printing; magazine, book and commercial work; systematic, constructive supervision; practical experience; thoroughly understand quality and quantity production; negotiations confidential. C 607

CYLINDER PRESSMAN of wide experience on black and color desires situation in well-equipped shop; handle any end, go any place; control good accounts. KEITH, 920 American Ave., Long Beach, California.

ROTARY WEB PRESSMAN, 8 years' experience; steady and reliable; competent on straight block newspaper work; desires to learn make-ready; go anywhere. C 652

OFFSET PRESSMAN—Can fill in on letterpress; capable of taking charge; investigation invited. C 650

Sales and Advertising

ADVERTISING MAN, experienced in printing business; good man for creative service department needing producer of ideas and high-grade layout work; good salesman; will start moderately—anywhere. C 642.

**WETTER
lock-Wheel
MODEL**

Numbering Machine
Will work on the Kelly small cylinder, Miehle Vertical or ANY press at ANY speed.
SOLD BY ALL DEALERS

R. R. B.—has the right amount of "stick" to hold any kind of paper, and the toughness to stand much rougher usage than most pads receive.

**R.R.B. PADDING
GLUE**

Try it—compare it—and you will always use it!

ROBERT R. BURRAGE

15 Vandewater Street • New York City

RIEGEL'S DRUMHEAD TYMPAN

**READY CUT AND
SCORED TOP SHEETS. A
TIME SAVER AND AID
TO SUPERIOR PRINTING**

FOR THESE PRESSES

- 20x21 Miehle Vertical, Miller, Harris.
- 27½x32 Miehle Horizontal.
- 28½x34 No. 1 Kelly.
- 22x27 Kelly A and B.
- 35½x36 Kelly 2.
- 26x32½ Simplex.

A Nationally Distributed Product of

**RIEGEL PAPER
CORPORATION**

342 Madison Ave. New York, N. Y.

For liberal trial sheets and list of distributors, mark size wanted, pin to your letterhead and mail.

**Announcing—
SWIGART PAPER COMPANY**

as Middle Western Distributor of

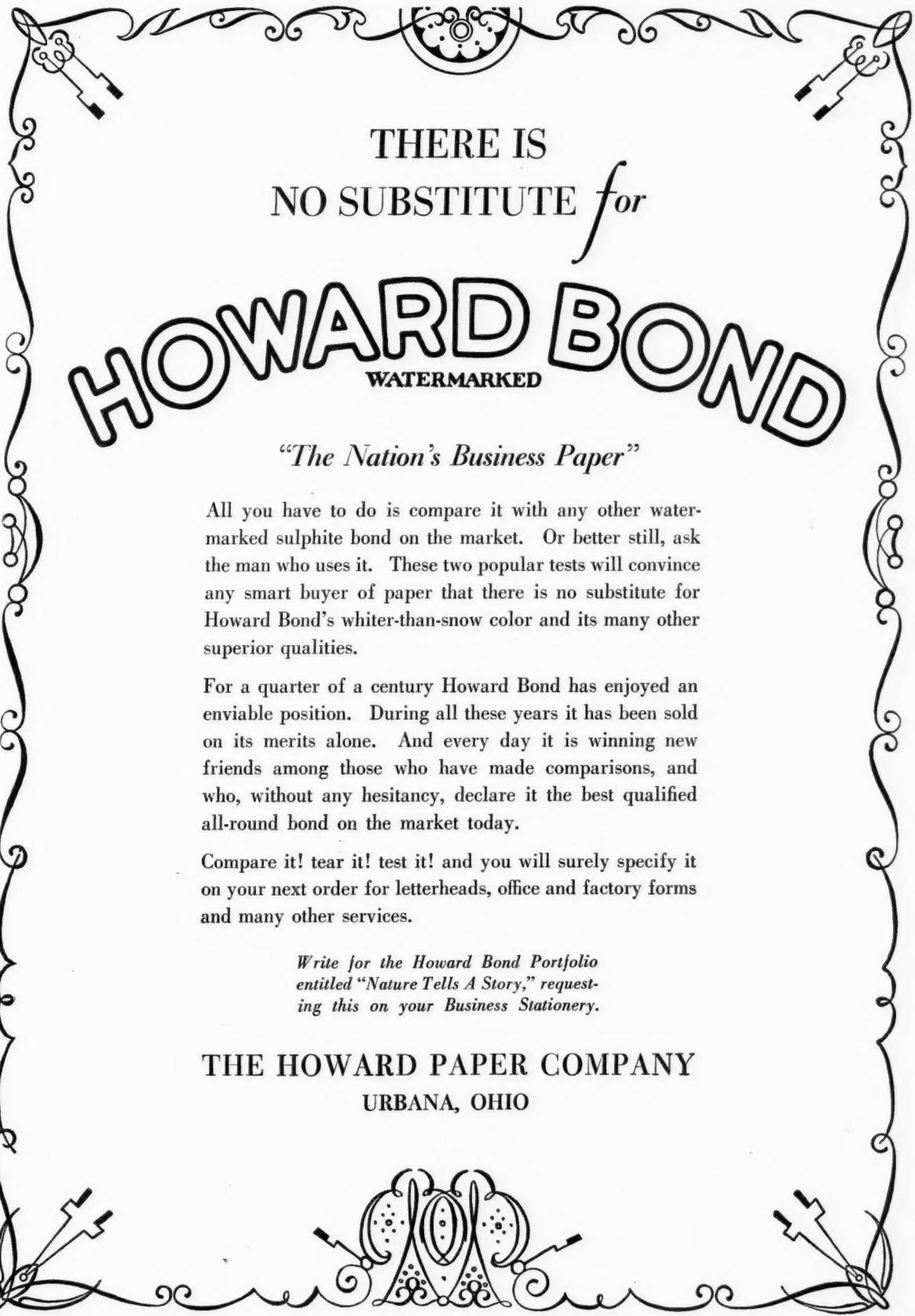
THE JAPAN PAPER COMPANY PAPERS

- Hand, mould and machine made Papers from Europe.
- Plain, solid colors and figured Papers from the Orient.
- Japanese Tissues, Tapes, Twines and Lampshade Papers.
- Uncommon colors and textures in Text and Cover Papers.
- Unlimited diversity of colors and patterns in Decorated Papers.
- Unusual and attractive Announcement and Greeting Card Papers.

**SWIGART
PAPER COMPANY**

723 SOUTH WELLS ST. • CHICAGO • TELEPHONE • WABASH 2525

Papers from all over the world



THERE IS
NO SUBSTITUTE for

HOWARD BOND

WATERMARKED

"The Nation's Business Paper"

All you have to do is compare it with any other watermarked sulphite bond on the market. Or better still, ask the man who uses it. These two popular tests will convince any smart buyer of paper that there is no substitute for Howard Bond's whiter-than-snow color and its many other superior qualities.

For a quarter of a century Howard Bond has enjoyed an enviable position. During all these years it has been sold on its merits alone. And every day it is winning new friends among those who have made comparisons, and who, without any hesitancy, declare it the best qualified all-round bond on the market today.

Compare it! tear it! test it! and you will surely specify it on your next order for letterheads, office and factory forms and many other services.

*Write for the Howard Bond Portfolio
entitled "Nature Tells A Story," request-
ing this on your Business Stationery.*

THE HOWARD PAPER COMPANY
URBANA, OHIO

BUYERS' GUIDE

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of a Success," and "Bookkeeping for Printers."

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Composing-Room Equipment for Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Deeptone Engravings

GARNIER ENGRAVING COMPANY, 407 East Pico, Los Angeles, Cal. Write for "Deeptone" information.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 111 W. Washington St., Chicago, Ill.

Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Embossing Composition

STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron; 5% by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

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“ESPECIALLY the MODEL M”

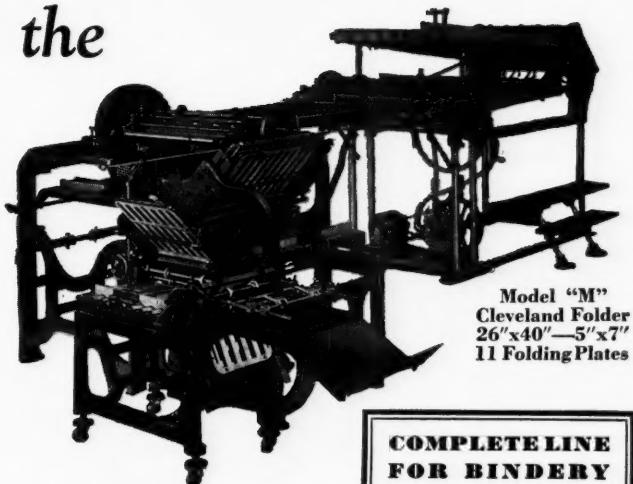
A Binder who recently installed new Cleveland Folders says, “We would have been licked without the Model ‘M’ and ‘O’ Clevelands—especially the Model ‘M’. We handled jobs that we otherwise would have had to turn away, and we can get out twice the work with them.”

The high speed, 5x7" to 26x40" sheet range, and eleven folding plates of the Model “M” Cleveland Folder insure its usefulness and adaptability in commercial binderies and printing plants.

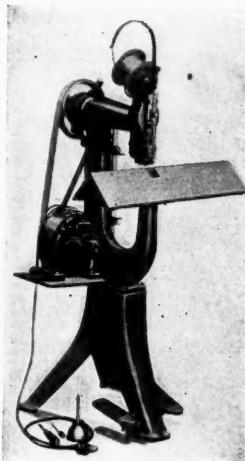
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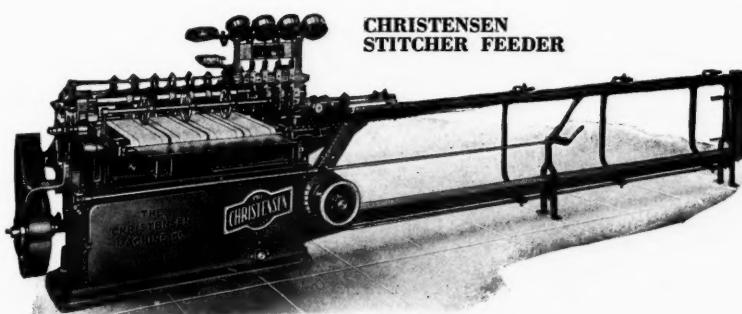
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Model “M”
Cleveland Folder
26"x40"—5"x7"
11 Folding Plates



BOSTON NO. 2
BOOK STITCHER



CHRISTENSEN
STITCHER FEEDER

COMPLETE LINE FOR BINDERY

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Dexter Quadruple Folders
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Cleveland Model “Double O” Folders
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Boston Book Stitchers—
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1/4" thickness
3/8" full
5/8" thickness
Boston Calendar Stitchers
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Latham Punching Machines: foot power or motor driven
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13x19 and 18x23

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25 Different Jobs
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100 Impressions from each Plate
Job Completed in 5 Hours 15 Minutes
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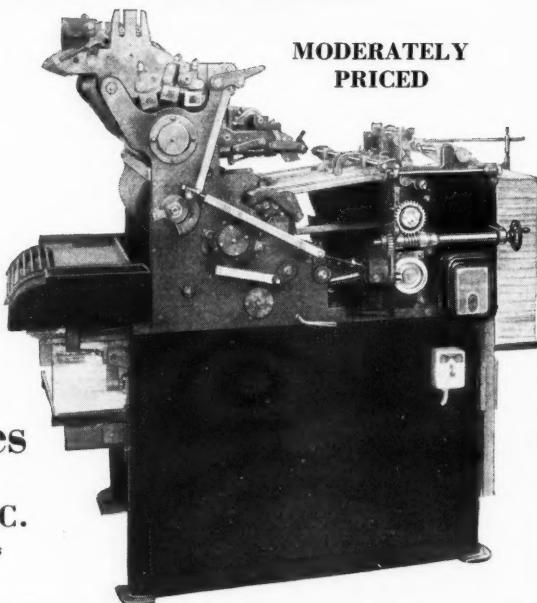
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American Made by

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Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.



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NEVER before has there been such close bidding—such close figuring of printing jobs.
The printers have sharpened their pencils.

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One very definite way of reducing these costs is through the use of Niagara Brand Tympan Paper.

Not only does it practically eliminate offsetting but it can be used longer without change.

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TRIAL WORKING SHEETS SENT ON REQUEST. PLEASE GIVE SIZE OF TYMPAN TYPE OF PRESS.

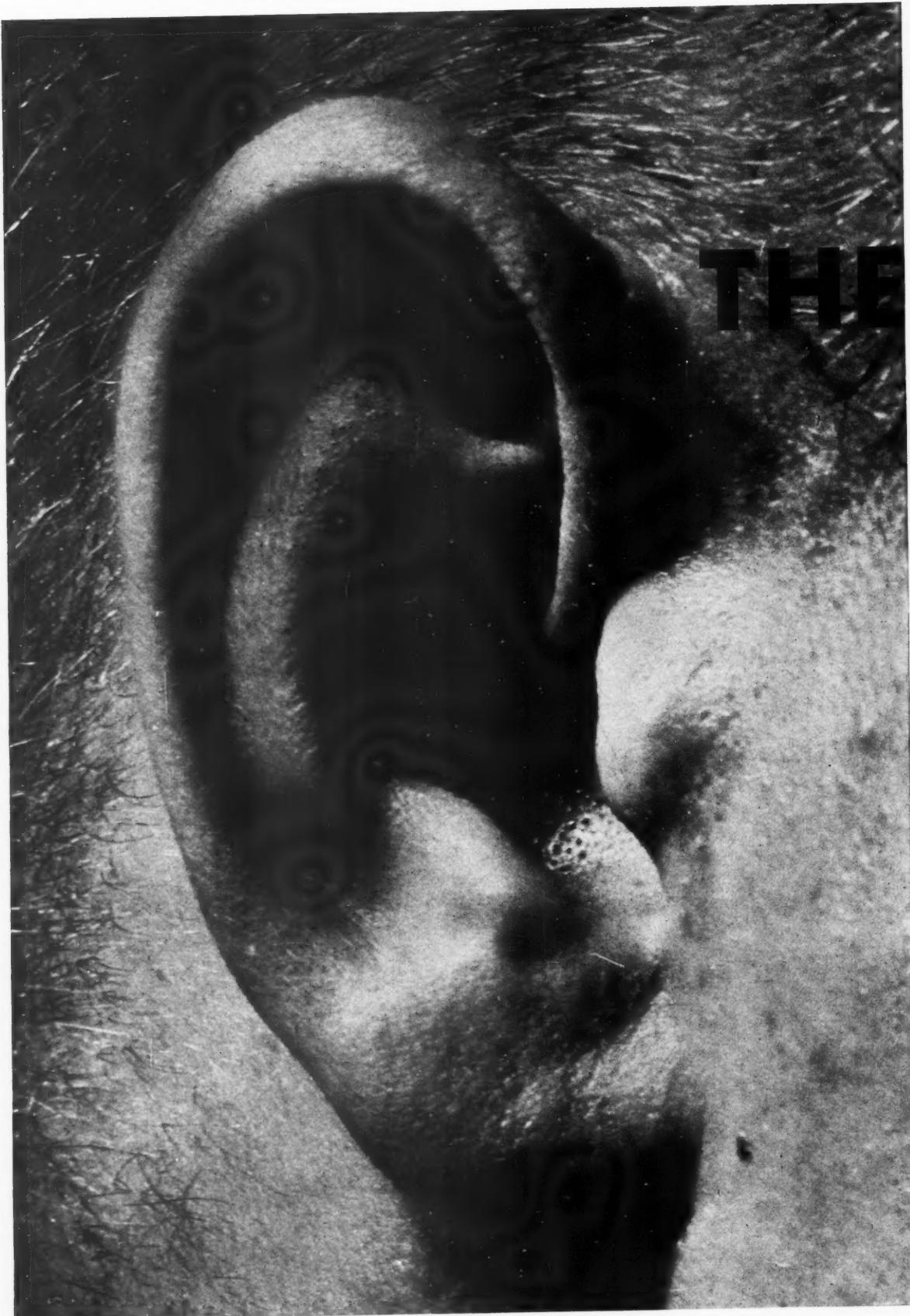
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REG. U. S. PAT. OFF.
CANADIAN CARBORUNDUM CO., LTD., NIAGARA FALLS, ONT.

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(CARBORUNDUM IS A REGISTERED TRADE MARK OF THE CARBORUNDUM COMPANY)

Please Mention THE INLAND PRINTER When Writing to Advertisers.



PRINTER'S EAR...

WAS NEVER MORE RECEPTIVE

The advertiser with a specific message to printers commands close attention today, but he must know What to say, How to say it—and WHERE!

Three long, lean years have sharpened the printer's mood. He's learned a lot. Fed up upon Ballyhoo, he's hungry for help! Ear to the ground, he's listening, eager but cautious. He's from Missouri, so Show him. Feed him facts. Be specific, convincing.

Give him facts and figures where he's learned to look for them—in THE INLAND PRINTER. For fifty years he's turned to it for help. Your advertisement in The Inland Printer reaches the greatest number of receptive buyers. More printers buy and read The Inland Printer than subscribe to any other printing publication.

Say what you have to say where it counts for most.

THE INLAND PRINTER

205 W. WACKER DRIVE, CHICAGO, ILL.

(Adapted from **The Adcrafter**, Detroit, by kind permission of Campbell-Ewald Company, Advertising Agents, Detroit)

Please Mention THE INLAND PRINTER When Writing to Advertisers.



*Planned to Make Sales
for every printer who will **USE it!**!*

THIS portfolio is new and different. It is planned for the printer's everyday use. It contains an assortment of sixteen letterheads printed in two colors demonstrating the use of standard type faces in producing effective letterheads without art or plate cost. Not only is it an aid to compositors but, most of all, it's an excellent "sales tool."

The preparation of this portfolio has been costly and, therefore, each printer is necessarily limited to only one free copy. Write for yours.

A PRACTICAL KIT of
Letterhead Ideas

Demonstrating
A Variety of
Styles and Layouts
with
STANDARD
TYPE FACES

PLANNED FOR EVERYDAY USE

TA-NON-KA BOND

WATER MARKED

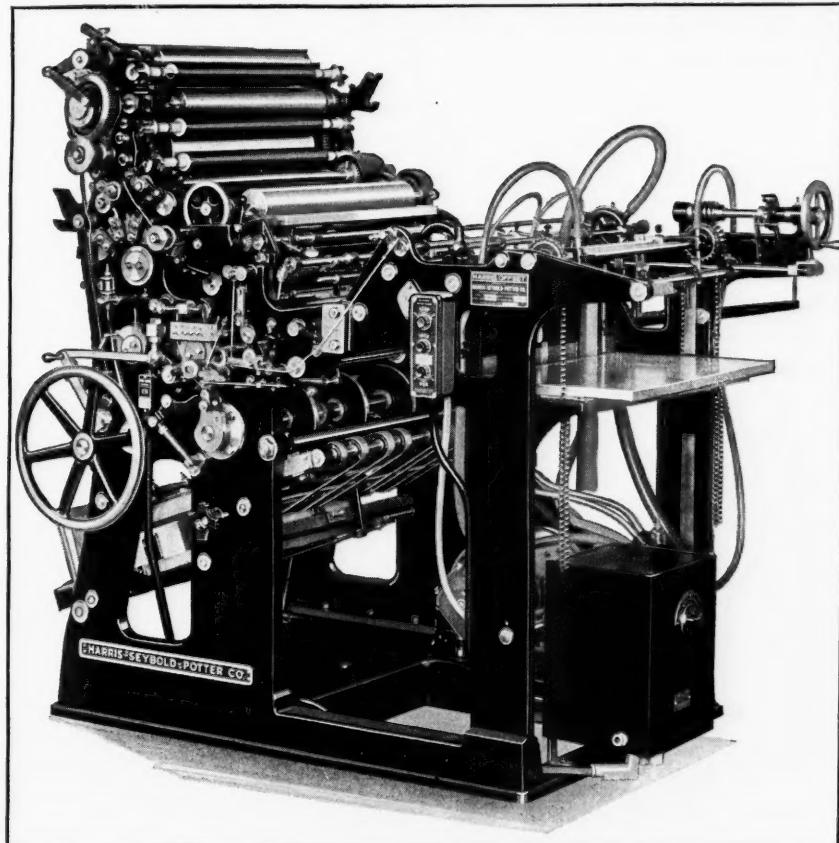
● NOW—when a customer comes in and asks you to "get up a letterhead"—this portfolio will enable him to pick out the style and arrangement he likes best without your going to the trouble and expense of submitting several different set-ups.

BADGER PAPER MILLS, INC.
Peshtigo, Wisconsin

And now . . .

Another Harris Offset

**A NEW AND
SMALLER HARRIS
... 14½ x 22**



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• A production press for the pressroom—true Harris in name and heritage. Fast—sturdy—efficient—economical, and priced at today's low market. Back of it are the resources of an organization experienced as pioneers and master builders of offsets for over a quarter century. This newest "Harris" is brother to four out of five offset presses in America.

*A complete
Offset Department Layout
on request*

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Sales Offices: New York, 461 Eighth Avenue • Chicago, 343 South Dearborn Street • Dayton,
813 Washington Street • Factories: Cleveland and Dayton

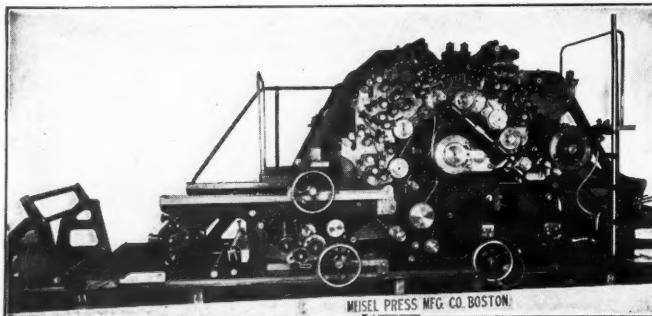
HARRIS-SEYBOLD-POTTER

GENERAL UTILITY PRINTING

THE ALLSIZE-VARIABLE-MULTISIZE PRESS

TYPES

- 1.—Cut before printing
- 2.—Cut after printing
- 3.—Rewind



These machines enable you to meet any embarrassing condition with ease. The effort and time required to change is very slight. Most all materials can be handled; Tissue to Cel-



lophane. Consult us on Rotary Presses for Type, Offset-Rotogravure, also Bed and Platen Presses, Slitters, Sheet Cutters, Pad Cutters, Plate Machinery, and Numbering Equipment.

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Gas or electric heat machines complete in every respect, real printers' outfit for high speed production **75⁰⁰
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Babcock & Premlers—all sizes	Platen—all sizes	Folders
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A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages of information for everyday use.

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205 W. Wacker Drive, Chicago, Illinois

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Select a suitable background for office and factory forms, interdepartmental communications, and letterheads for extensive mailings. Maxwell Bond is the logical choice—a watermarked bond paper of good quality at a lost cost. » » » So that you can visualize Maxwell Bond in actual use, you are invited to write for the new portfolio of every day business forms. Why not write for your copy today? The Maxwell Paper Company, Franklin, Warren County, Ohio, makers of Maxwell Offset and Maxwell Bonkote.

» » » MAXWELL IS MADE WELL « « «

Maxwell Bond

WATERMARKED



The Maxwell Paper Company, Franklin, Warren County, Ohio: Send me a copy of your new portfolio entitled, "Everyday Business Forms on Maxwell Bond." [• Kindly attach to your business letterhead.]

—I.P. 6-33

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POSITION _____

ADDRESS _____

CITY _____ STATE _____

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WE HAVE THE PRESS*

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for Lithographers, Printers,
Folding Box Manufacturers,
and Newspaper Publishers.



HUNDREDS

of subjects are shown in our proof catalog of cuts. A request on your business letterhead will fetch a copy.

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"Books Bound by Us Are Bound to Satisfy"

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Machines for the printing trade. [Stock models start at \$8.00]

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Ask for descriptive circular.

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for PLATEN PRESSES

"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

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THE BEST QUOIN For Every Purpose

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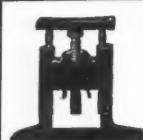


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PHOTO-ENGRAVING SHOPS
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Guaranteed
"Sure Stick"
Envelopes for
Printers and
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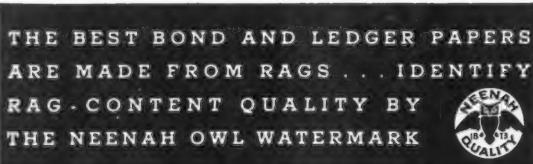
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AND TEST PRESSES may be seen in operation in the majority of the larger printing plants. 24 Models. Send for catalogs. Visitors always welcome at factory.

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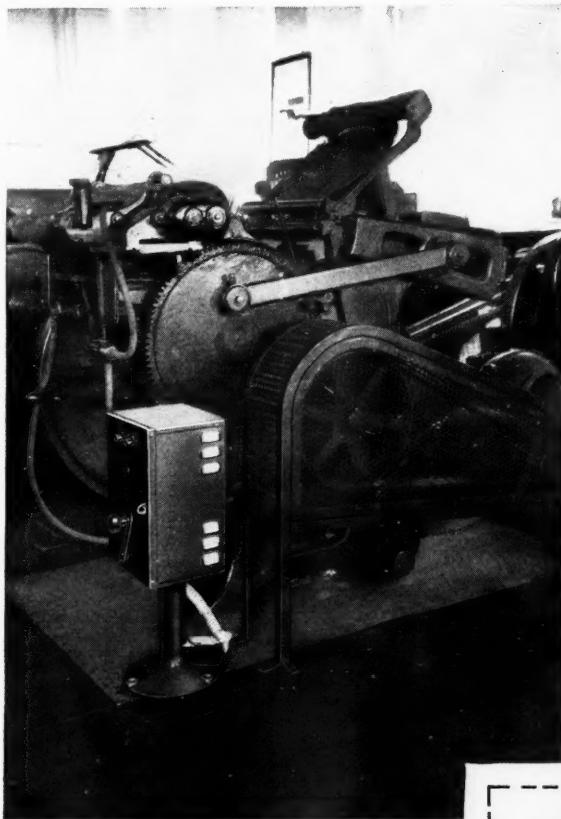


5000
2500 PER HOUR
20000 IMPRESSIONS PER HOUR

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NEW

G-E PRE-SET SPEED CONTROL FOR JOB PRESSES



ITS operation is simple. Merely bring the press up to speed with the control rheostat—get the speed your experience tells you is right for the run.

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G-E pre-set speed control, for either a-c. or d-c. operation, is inexpensive. All apparatus is housed in a neat, compact, pedestal-mounted case. It is easily installed. Buy it "in a package" . . . install it in an hour or two at most . . . put it to work saving money for you the day you get it!

Would you like more information? If so, mail this coupon to the nearest G-E office, or to General Electric, Schenectady, N. Y.



301-131

GENERAL
ELECTRIC



TEAR OUT AND MAIL FOR COMPLETE INFORMATION

General Electric Company,
Dept. 6-201, Schenectady, N. Y.

Please send me complete information on your
new pre-set speed control.

Name.....

Company.....

Address.....

Have you written for complete information on
Thruster safety control for guillotine cutters?
If not, a check mark here () will bring the facts.

★★ THE INLAND PRINTER ★★

J. L. FRAZIER, Manager

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BELOW COST

WE HAVE prepared four fonts of specials that are not procurable from any other foundry. We need the money and the quantity will be limited. Price of each font will be \$1.00 postpaid inside the third zone.

No. 4: 11 48 point medallions
No. 5: 11 48 point medallions
No. 6: 6 48 point corners and 24 spots that go with them
No. 7: 63 "Printed in U. S. A." imprints.

Proof available on postcard. If you want to be sure, order now.

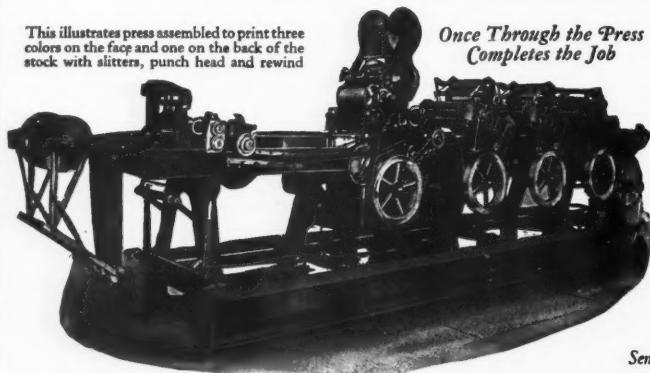
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VERMONTVILLE, MICHIGAN, U. S. A.



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This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind

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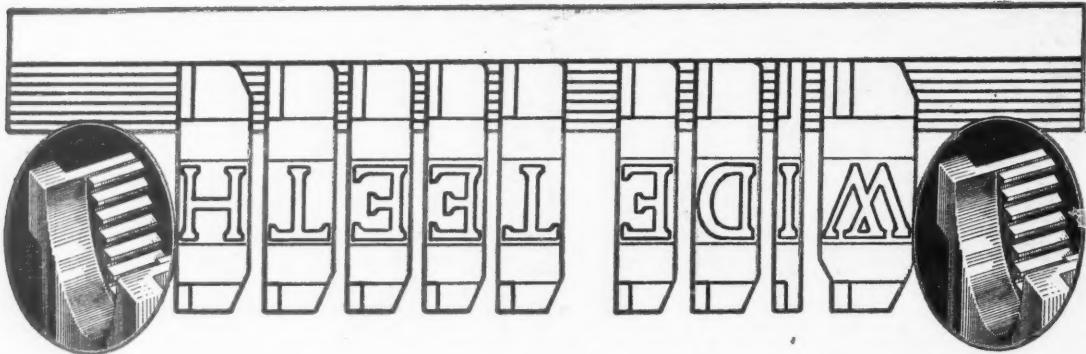
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